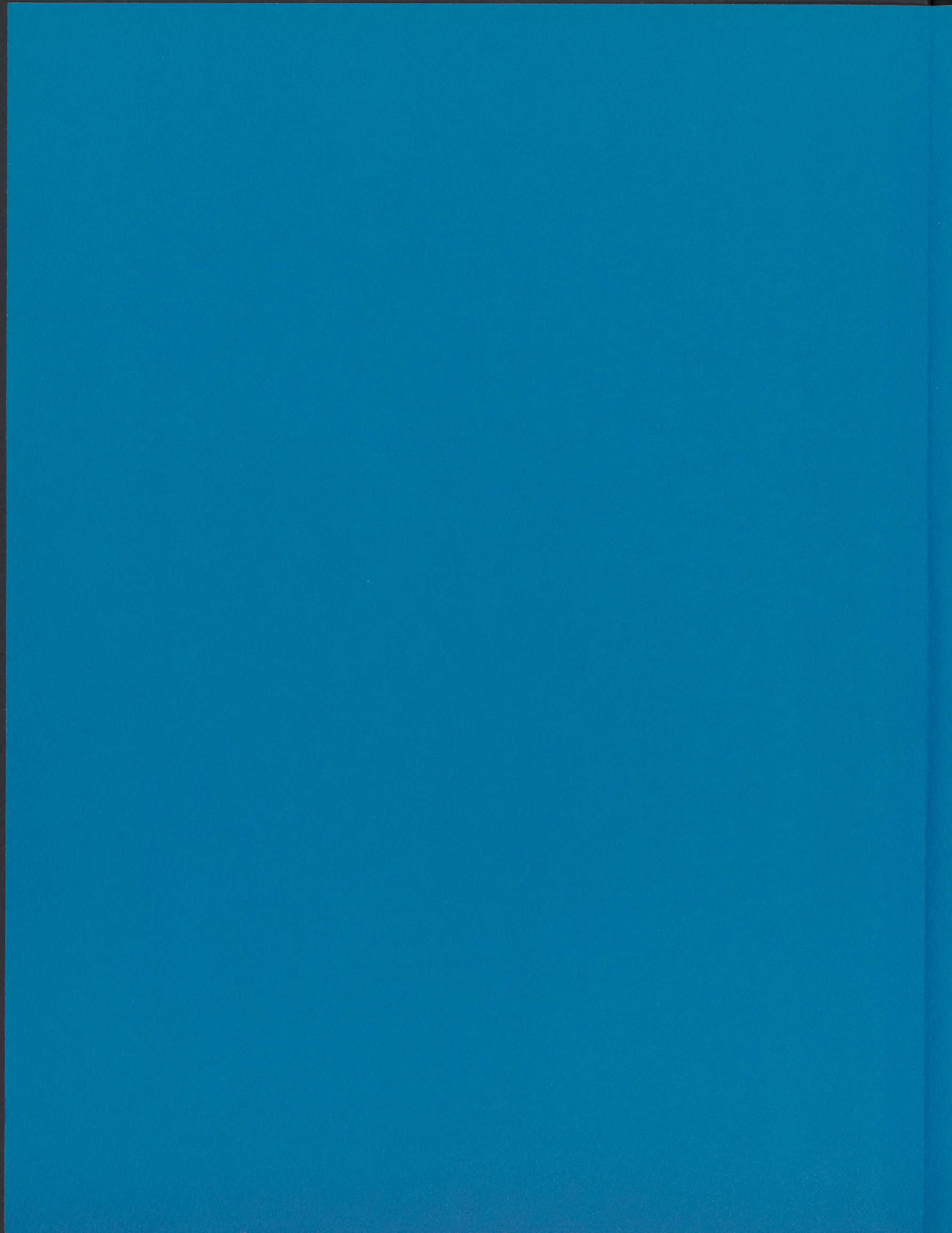
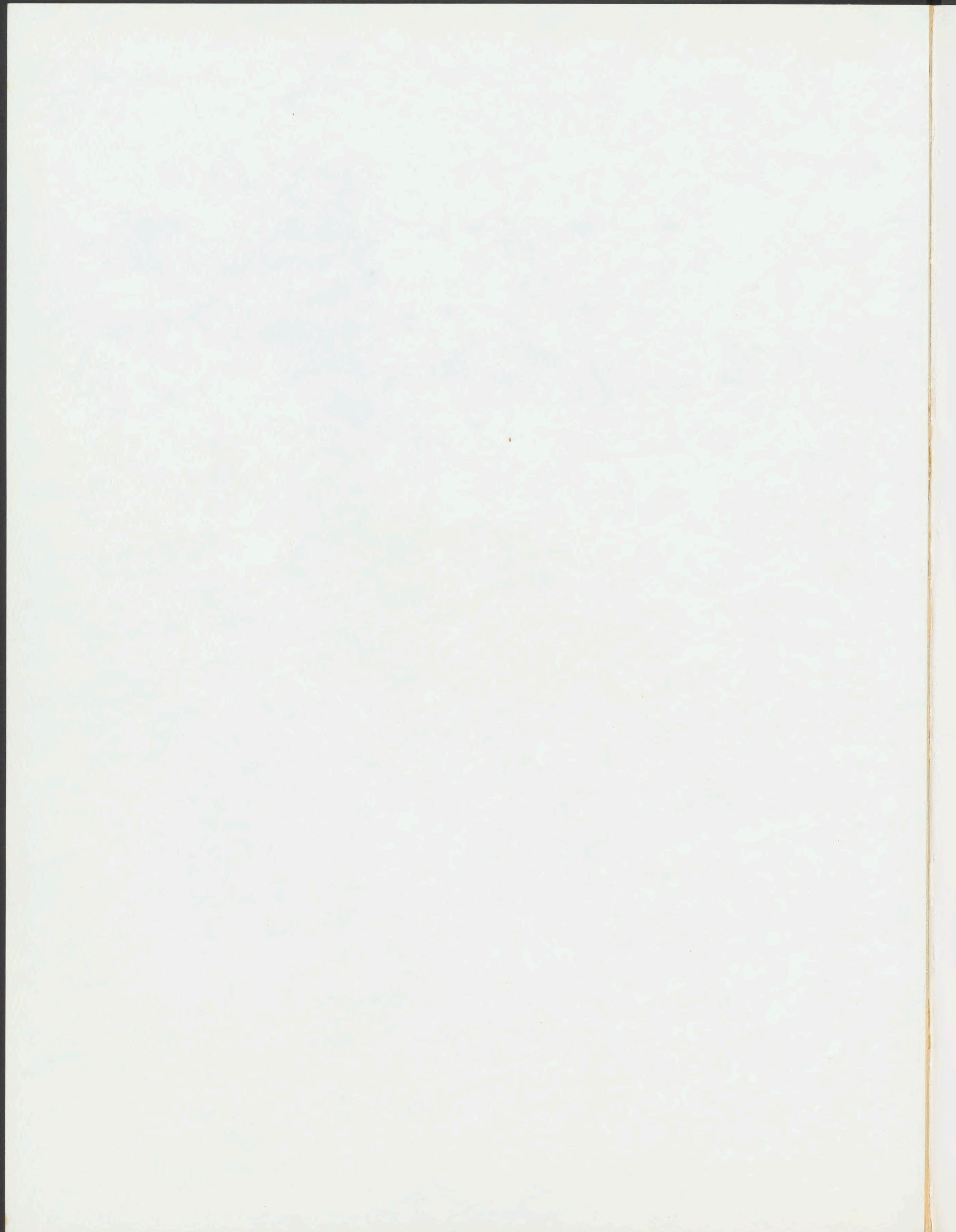


San Fermín







SAM FRANCIS
PAINTINGS 1947-1972

An Exhibition Organized by Robert T. Buck, Jr. for the
ALBRIGHT-KNOX ART GALLERY, BUFFALO, NEW YORK

In Cooperation with the:
CORCORAN GALLERY OF ART, WASHINGTON, D.C.
WHITNEY MUSEUM OF AMERICAN ART, NEW YORK
DALLAS MUSEUM OF FINE ARTS, DALLAS, TEXAS

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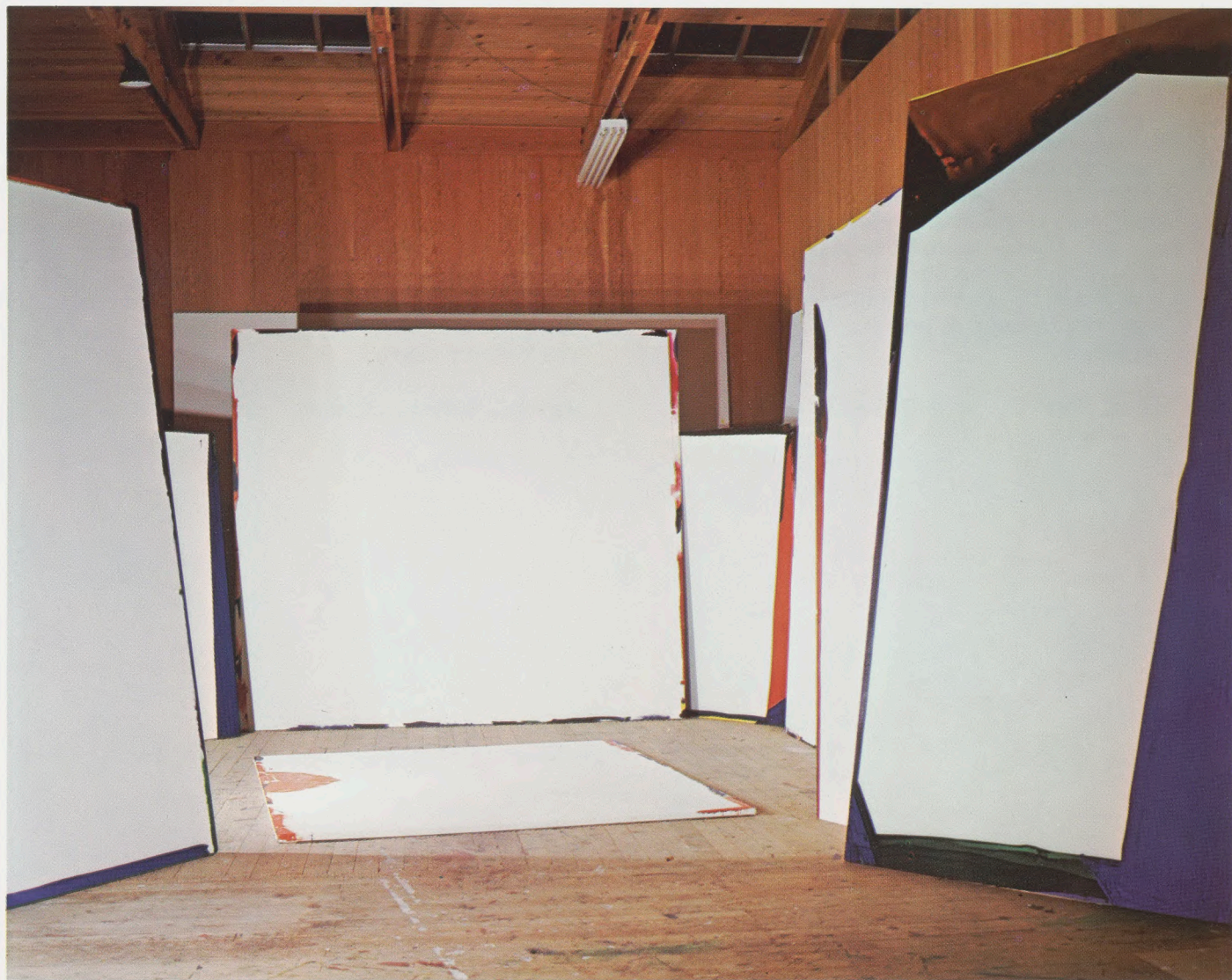
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The artist's studio in Santa Monica, California, 1968.



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FOREWORD

The work of Sam Francis has interested me since he first became known in this country in the mid-fifties. The Albright-Knox Art Gallery was among the first museums to acquire one of his paintings with Seymour H. Knox's important gift in 1956 of *Blue Black*, 1952. In 1964, while visiting Documenta III in Kassel, Germany, I was struck by the works of Sam Francis, especially the *Basel Triptych* which was hung together for the last time on that occasion and one painting of which appears in this exhibition. Seeing the vitality and scale of Francis' works in Kassel once again convinced me that his was one of the very great talents to emerge during the decade of the fifties in American art.

It is a particular pleasure for me to express my gratitude to those people and organizations who have made it possible for the Gallery to organize this exhibition. I wish to thank the Boards and directors of the participating museums without whose cooperation the venture could not have been undertaken, and the lenders on three continents including museums, private collectors, and dealers who have generously agreed to loan their paintings. We gratefully acknowledge a grant from the National Endowment for the Arts and financial assistance from the New York State Council on the Arts. I wish to express my appreciation to Robert T. Buck, Jr., Assistant Director of the Gallery, who conceived and organized the exhibition. To the artist himself goes our sincerest thanks for his constant cooperation and above all, for having so enriched our own visual experience.

Gordon M. Smith, *Director*
Albright-Knox Art Gallery

ACKNOWLEDGMENTS

Special thanks are due the several private collectors who have loaned works to the exhibition and to the museums and dealers who have also cooperated. I wish to thank Dr. Franz Meyer for contributing an essay to the catalogue and Dr. Wieland Schmied for permission to reprint his essay on the artist which first appeared in 1968 in the Basel Kunsthalle catalogue on Sam Francis.

Conversations in Europe with Mme. Georges Duthuit, Pierre Schneider, Eberhard Kornfeld, Dr. Franz Meyer, and Jean Fournier have been helpful. In this country, Mrs. Betty Freeman put her entire documentation on the artist at my disposal. James Johnson Sweeney, Dan Flavin, and Walter Hopps shared their ideas with me as well.

Members of the Albright-Knox Art Gallery Staff whose aid has been indispensable are Elizabeth Burney, Marjorie Huston, and Norma Bardo. Katherine Kline of the Gallery Staff prepared the *Chronology*, the normal monotony of which she purposely avoided by interspersing pertinent quotations on the artist and his work, and Barbara Lewczyk, Gallery intern, who prepared the *Major Exhibitions* list and *Selected Bibliography*. Veronica Brentjens and Carla Schnurre Wiesenfeld aided with translations from sources in Dutch and German.

Martha Baer of the André Emmerich Gallery and David K. Anderson, Ingrid Tollius, and Ellin Jane Krinsky of the Martha Jackson Gallery have been helpful since the exhibition preparations were first begun in the Fall of 1970. Paul McKenna of the Faculty of the State University of New York at Buffalo designed and supervised production of the catalogue. Robert M. Murdock, Curator of Contemporary Art at the Dallas Museum of Fine Arts, and Robert M. Doty, Curator of the Whitney Museum of American Art have been encouraging colleagues.

I thank Mr. Seymour H. Knox, President of The Buffalo Fine Arts Academy, and Mr. Gordon M. Smith, Director of the Albright-Knox Art Gallery, for their enthusiastic interest in the exhibition from the beginning stages.

To Sam Francis goes my sincere admiration and gratitude. Every detail of the exhibition involving him has been a great personal pleasure.

To my wife, Nicole, I express my deep appreciation and thanks for having been so patient and understanding throughout the long preparations of the exhibition.

Robert T. Buck, Jr.
Assistant Director
Albright-Knox Art Gallery

INTRODUCTION

Robert T. Buck, Jr.

This review of twenty-five years of Sam Francis' paintings is intended to accomplish many goals. An exhibition of Francis' paintings organized in 1967 by James Johnson Sweeney at the Museum of Fine Arts in Houston and subsequently seen at the University Art Museum in Berkeley is the only comprehensive exhibition of Francis' paintings to have taken place in American museums up to now. While that exhibition contained works beginning in 1952, we have made the effort here to show stylistic roots in Francis' painting going back to work done in 1947 while he was a student at Berkeley. These early works, in many cases never before exhibited, are remarkably mature works.

That Francis ranks among the greatest American painters of our time there is no doubt. Yet his work has been frequently overlooked in this country while he is, to the contrary, one of the most widely known American artists outside the United States. This odd situation reflects on the character of the American art world in recent years more than it does anything the painter has or has not done.

Written material on Francis has tended to be obscure, with the consistent exception of Franz Meyer's lucid writings. My purpose in the accompanying essay is to witness the events occurring in the works themselves and to report on the formal, structural aspects in Francis' work as they unfolded. The result is a sort of analytical voyage through his work which hopefully may be more helpful to many in understanding Francis' true stature as an original creator than attempts to equal the beauty of his work in poetic analogies may have been.

Sam Francis is a man of constant energy and prolific ability who long ago became one of the leading painters of our time. That his vitality and greatness now span two generations in American art seems difficult to believe when confronted with the youthful power of the most recent works. Whether or not he belongs to the first or second generation of Abstract Expressionists is unimportant. That his extraordinary, early contributions to a great American art following World War II and his continuing greatness be fully recognized are important.

SAM FRANCIS IN EUROPE

Franz Meyer

Casting a retrospective glance at Sam Francis' paintings of the fifties, one understands why the painter, who had come to Paris for a short visit, decided to stay in that city. Neither the painting of the "Ecole de Paris" nor the art scene at that time could offer him anything; he remained a stranger to both. What made him stay, like other painters before him, was the character of sensual experience that opened up there. The famous light of Ile-de-France that allows all differentiation of timbre and still unifies, enhanced his painterly imagination and enabled him to represent the smoothly-fluctuating objectivity of the world in which we live in a new way. The key ingredient, which becomes light, relates his painting beyond all stylistic differences to some high points of French painting: Monet, Bonnard, and Matisse, for example. Sam Francis was able to transfer the sheer transparency of his luminosity and sensuousness into a painting structure that is appropriate to the temporal and spatial horizon of the experience of a new generation. That he achieved this, that he was able to make the far-reaching fan of French sensitivity to light fully valid and did not succumb to a traditional conformism, makes his "Parisian" paintings, only a stage in his complete work, extremely important in the European context as well. On the other hand, Sam Francis remains among his American generation the only painter who was able to establish a relationship with the creative French tradition despite his aversion, necessary at that time, towards all the leached academicisms of the "Ecole de Paris".

The European art scene of the fifties has gained much from the liaison quality of Francis' position. For some American artists in Paris, for example Shirley Jaffe or Kimber Smith, he was the intermediary to the greater art world. But above all, he contributed to educate European eyes to understand the new American painting.

I remember my own stupefaction in front of the paintings of his first exhibit in Paris in 1952 with Nina Dausset in the Galerie du Dragon. The Paris avant-garde at that time meant Bazaine and Manessier, Vasarely and Poliakoff, either loose, painterly or constructive form in a closed compositional space. Obviously the young painter had something completely different in mind. For never did the square of the frame in his white or reddish tinted paintings block the constant movement of cloud packs and shreds; their fluctuation and swirls eluded the grip and the viewer looked in vain for a center from which the universe of the painting could be ruled. All that seemed to me so strange and fascinating at the time that I made a note that the painting of Sam Francis had to be inspired by the Chinese view of the world.

In the same year, the first Pollock exhibit was taking place in Paris. Despite that, however, the American painting of the great turning point was almost unknown in Europe for another couple of years. And if one came upon paintings by Rothko, Still, Kline, they were only sporadic encounters — while all the time Sam Francis was working in Paris, the city in which art critics, museum people, and exhibition organizers from most European countries would still get their information about up-to-date developments in art. With Sam Francis, a more intimate experience of the new was possible and that also meant experiencing with him

all the phases of transformation in his painting: the start of a more intense color sense; the dramatic polarization of light and dark; later, of light, space, and color substance. A number of exhibitions in Paris (important ones especially in 1955 and 1956 at the Galerie Rive Droite, where Jean Larcade worked side by side with Michel Tapié) made the painter better known. The art critic, Charles Estienne, then a staunch supporter of a new lyrical abstraction in Paris, and Georges Duthuit, art writer and philosopher, had pointed out his work at an early stage. With Duthuit, a long lasting friendship followed. Almost daily Sam Francis spent several hours, together with Jean-Paul Riopelle, talking to this passionate ponderer of artistic problems.

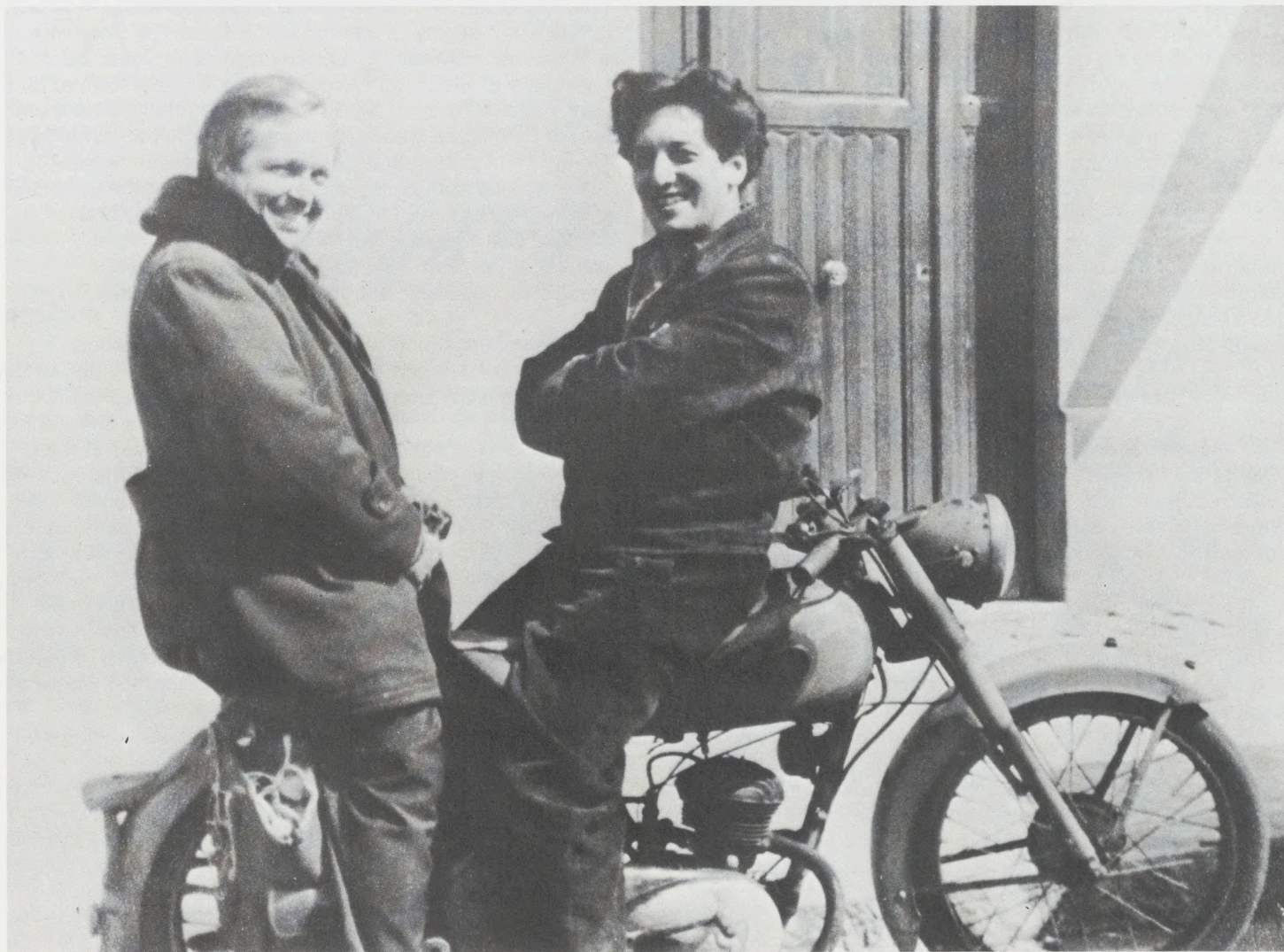
His relationship to Switzerland developed very intensively in the mid-fifties. Arnold Rüdinger, who was the director of the Kunsthalle in Bern, had shown Sam Francis there for the first time in the beginning of 1955. The first big exhibit which Eberhard Kornfeld organized two years later in his Bern gallery was received enthusiastically by collectors, art lovers, and critics. From then on, Sam Francis stayed in close contact with Rüdinger and Kornfeld, and friendships with many Swiss collectors, art lovers and artists developed. But Bern itself also became a kind of home from then on. During the time when the painter was traveling very widely, at the end of the fifties, he always kept a studio there and even today the city means a regular stop-over in his travels. Dr. Silvio Barandun also belonged to the circle of friends in Bern; the painter sought his help in 1961, after a severe illness forced him to stay many months in the Tiefenau Hospital in Bern. There in the hospital, while the painter protected himself from the world by a huge, somewhat melancholy mustache, the ink drawings came into existence which lead from the first to the second period of the "Blue Balls".

Francis' friendship with Rüdinger was of the greatest importance for both. As purchasing agent for a newly formed collectors' partnership, "La Peau de l'Ours", in the Fall of 1955 the director bought the then biggest painting by Francis, *Deep Orange and Black*, 1954-55, which hangs today in the Basel Kunstmuseum and with his sweeping enthusiasm, he prepared the way for very early recognition of the painter in Europe. Shortly after this first purchase, Arnold Rüdinger became director of the Kunsthalle in Basel. When Sam Francis saw the staircase with its three high walls in this late 19th century classical building, the project of a wall triptych to accompany the ascent and descent of visitors began. In 1956 he started working in his Paris studio on this "space related" work, but didn't finish it until February 1958 after his first trip around the world. The purchase of the installed mural, which would have been possible in the beginning, did not happen due to objections by the local artists' associations. The three parts, still shown together in Documenta III in 1964, were separated later on: one painting is owned by the Stedelijk Museum in Amsterdam, another by the Pasadena Museum, and the third was damaged so badly while being shipped to the United States that it had to be considered lost.

The friendship between Francis and Rüdlinger had an even stronger effect in another sense. To Rüdlinger as to many European art lovers who have been guided by him, Francis meant the real intermediary to America. In addition to his contact with Pollock whose work he had seen earlier, Rüdlinger's experience with Francis' art led the way to Still, Kline, Rothko, and Newman. Rüdlinger thus became the initiator for interest in these painters. His interest gave the impulse for a traveling show of American painting by The Museum of Modern Art in 1958. The purchase of one painting each by Rothko, Still, Kline, and Newman for the Basel Kunstmuseum in the following year originated with him as well.

The "European delay" in recognizing these painters is known. Rüdlinger's understanding, inspired by contact with his painter friend, his fighting courage, and his persuasive power at least reduced it. This was possible because Sam Francis came to live and work in Europe.

Sam Francis (left) with Jean-Paul Riopelle, c. 1951.



SAM FRANCIS

Wieland Schmied

I. Is Sam Francis an American Painter?

When we saw his work for the first time, seven paintings in Arnold Rüdlinger's important exhibition in 1955, "Tendances Actuelles III," in the Kunsthalle in Bern, he was an essential part of our introduction to the new American art. Although the adoption of European tradition — Monet, Cézanne, Bonnard, Matisse — was clear, color and feeling for form with these masters were, however, transformed immediately into space, the likes of which only Americans have been able to convey to us.

That is how Sam Francis appeared to *us*; but for Americans, he was already half European. After finishing his studies in painting at the University of California, Berkeley, he was drawn to Paris and for more than a decade he resided principally in Europe, first in Paris and then afterwards in Bern where he made many friends.

As with Mark Tobey's art, people have said that Francis' way of painting was "very European", and remarkably enough Americans were reinforced in this opinion after his travels to the Orient. In 1957, fascinated by oriental art, he started out on his first trip around the world, going by way of Mexico to Japan, Hong Kong, Thailand, and India. In 1959, a second trip followed and Japan became more and more clearly the goal of his travels.

If the encounter with the palette of the Impressionists and the light of the Ile de France and the Midi had given his colors the warmth, related quality, and richness of nuances that distinguish his early work, the encounter with oriental art made him understand the power of shape and color as created by the white plane and, though in a different sense than with Tobey, the calligraphic impulse as constituting pictorial elements. His paintings after 1957 are more "written" than the earlier ones, and white still plays an important part even when, in the sixties, the colors became harder again, colder, more "American", and the shapes, at least for some time more angular, rest at the edge and frame the painting like bars, a kind of "hard edge" frame.

Again, is Sam Francis an American Painter?

The question seems superfluous. He became a universal painter a long time ago — not only in the sense of world-wide recognition, but also in absorbing optical influences of the most diverse cultures and landscapes which he has increasingly worked into his art.

II. The starting point of Sam Francis' painting is a visual experience. During the war, in 1943, he enlisted in the United States Army Air Corps and served as a fighter pilot. His plane crashed and he had to remain immobile on his back for a long time with a spinal injury in a military hospital on the California coast. The play of light on the ceiling in many little mobile specks, the play of the sun on the waves of the Pacific Ocean, and the changing colors of the sunset, of the sky and the water aroused his interest. He was given a set of watercolors, a kind of occupational therapy, and he enjoyed working with them. When he left the hospital, he knew that he wanted to become a painter.



The artist's studio, rue Tiphane, Paris, c. 1953.

What occupied him in his optical impressions and haunted him was the quality of light or, as he said in an interview with James J. Sweeney, "not just the play of light, but the substance of which light is made." Maybe the fact that for Sam Francis the painting is a part of the infinite whole and is only by chance limited by a frame can be explained by the light which served as an example for him. He was certainly also affected by the experience that the unlimited and fragment-appearing paintings of Monet and also of Clyfford Still were for him. "The visual order in the paintings," as Franz Meyer formulated it once very precisely, "becomes related to an unlimited reality."

The movement which creates shapes in Sam Francis' paintings in 1949 and 1950 reaches beyond the edge of the painting, and the shapes themselves often appear cut off. A vague, fog-like, unformulated world of limited color fields, which seem to float or swim on the surface, rises in the course of development to the upper surface of the painting and, as if tumbling or floating off the edge, dissolves completely. The surface left behind is almost empty. At first, no definite shapes can be recognized. Only after a while do some shapes appear on the almost all monochromatic, very often whitish or colorless ground — shapes that have hardly any life of their own. That is why we probably have to view them more correctly as structure, as an organizational principle for the surface. Only here and there at the edges do the structures awake to an independent existence as shapes by hesitantly taking on some color.

In the following years, the shapes at first begin slowly, and then more and more intensively, to fill with color. First with earthy and fog-like colors, finally more decisive, pure, and more glowing. At the same time, the color is applied in a

more liquid state; the shapes begin to flow into each other in strictly limited running marks without merging with each other and without slurring the contours. Thus the shapes, which are no longer identical with the ground of the painting but rest above it, are woven into total structure which again refers to the structure of reality.

Around 1954, after the monochromatic period in which each painting was tuned to a single color tone, a full color scale sets in. Blue and green and red are joined by orange and yellow and it is now the juxtaposition of several colors enhancing one another which determines the action in the painting. Shapes, however, are still preeminent: the colors are assigned to single groups of shape with one group often appearing as a section, a window into another one. The colors have no influence on the creation of the shapes and the shapes themselves are limited by line. Color seems to be added only later and penetrates and fills the forms from the inside.

A resolute change is announced in 1955 when black is used in a dual manner as color and counterpart to the colors, so that it covers the other colors and lets them shine through only here and there. Now the lead goes to color: the shapes don't appear defined any more, but form constantly anew from the spontaneity of the applied color. A second and perhaps equally important characteristic of this evolution is an upward movement of the painting action that leaves beneath it a steadily growing white area punctuated only here and there by more and more pronounced drip marks. This underscores the transitory quality of what appears in the painting. The complete use of the white plane as an essential part of the whole composition of the painting is a result of the artist's encounter with oriental art, with a mental attitude which leaves space as a principle of style. It is perhaps important to state that the influence of oriental understanding of art for Francis started quite a while before the first trip to Japan and indeed provoked it. As a man from the American West Coast, he always had a special sensibility for it.

If the meditative movement of Sam Francis' art is emphasized through the white plane, across which the colors often climb only to lose themselves somewhere beyond the painting, the increasingly used running and centrifugal marks stress spontaneity and the dynamics of his procedure. One ought not to be deceived; those running drip-marks of paint with their long traces as well as the centrifugal marks that look like jumps of paint across the painting, like fleeting "painted thoughts", are by no means as spontaneous as they first appear. They are not at all necessary marks that have to occur anyway during the painting procedure. To the contrary, they are very often used consciously, and are a highly stylized spontaneity. One can observe how several running marks were extended by adding new drops of color where the flow seemed to get thinner and to stop altogether, which made the lines of color towards the bottom longer and more distinct.

In 1958, a new transition sets in, a period which could perhaps be interpreted as a reaction to a kind of painting that he felt was already too accomplished and beautiful. In 1960, the action of the painting clears up again with a

conscious reduction to blue, sometimes supported by green and from time to time, by red. In comparison to the early monochromatic period, we can now speak of the "blue period" of Sam Francis, the period of the "Blue Balls". Blue circles, spirals, balls and amorphous structures encircle the empty, slightly bluish-tinged center of the painting and sometimes form veil-like cross shapes resting immobile, or seem to flow as a section of an enveloping movement. Or is it that the darker, curving, ball-like shapes, which hold and enclose one another over and over again as if protecting themselves, are flowing along on the light blue continuum of the painted ground?

In 1961, the continuity of his development was interrupted by a long, persistent illness during which he was admitted to a hospital in Bern. For a time, there originated only small ink and wash drawings and "bright ring drawings", as Sam Francis likes to call his colorful watercolors and gouaches.

Then slowly the "Blue Balls" begin to fill with other colors. Like sponges they absorb red, green, yellow, purple, and dark blue. If the movement in the paintings of Sam Francis at first went from the center and over the edge into the infinite and then to the upper edge of the painting, so that the running marks simultaneously suggested the upward movement of the colors, the movement is now increased, beginning with the "Blue Balls" and with the subsequent "Color Balls" and is pushed to the edge setting the center free and surrounding an inner space like a corona.

In Los Angeles in 1965, and Tokyo in 1965 and 1966, paintings originated in which the circular shapes disappear completely. Barely animated by drops of color, the center, kept in cold white, is framed by strips or beam-like lines of color. Something else adds to this: the experience with lithography, which starts to affect the paintings and the color drawings. Sam Francis made his first lithograph in 1960 — after a few attempts in New York which were never printed — in the studio of Emil Matthieu in Zurich stimulated by Eberhard Kornfeld. From then on, color lithographs form an important part of his work. In the ensuing years, he made several series in Zurich, in Tokyo, at the Joseph Press in Venice, California, and at the Tamarind Workshop in Los Angeles. The principal change that came about with the experience with lithography is that the drip-marks, running from the top to the bottom, are substituted more and more clearly by marks which go in all directions. The squirts and color splotches become bigger, more powerful, take on formal qualities themselves and become elements of the painting. The paper on which he draws, often the canvas too, now for the most part rests on the floor or the table just like the lithography stone and does not stand against the wall or on the easel like the earlier canvases. The color rarely runs and flows, only when Sam Francis lifts or turns over the sheet or the canvas during the working process. Then, a further result of the preoccupation with lithography and its printing procedures is the superposition of two and three layers of color with which he achieves effects similar to printing different color stones one upon the other.

The colors have become harder, colder, relentlessly more "American"; they are put down without modulating tones. Gradations are now achieved by overlapping one unmixed

color plane with another unmixed one which, thinly applied, stays partially transparent like a glaze. Perhaps a survey of the materials Sam Francis preferred to use for his color drawings gives a better description of what he tries to realize by means of color:

1949-1951	Berkeley and Paris: wash drawings
1953-1955	Paris: ink drawings
1955-1956	Paris: gouaches
1957	Paris: watercolors
1957	Tokyo: gouaches
1958	Paris: tempera
1959	New York: acrylic
1961	Bern: ink drawing, tempera, watercolors, gouaches
1962-1968	Los Angeles, Tokyo: acrylic

To the European eye, the application of the often unmixed acrylic paint which he prefers at the moment certainly means a loss. Sam Francis has taken this loss 'into the bargain' forcing himself to become more sparing, to come out with less and to make his subject stronger and more convincing. It pleads in favor of his triumphant color sense that the results he attains are convincing even with this self-imposed restriction.

III. There is hardly any non-objective painter, apart from Joan Miro and Jean Bazaine, for whom the reference to reality is as suggestive as for Sam Francis. Every picture is full of visual and optical experience, and is infused with the visibility of the world. It is probably not right, standing before his paintings, to talk about what they are reminiscent of. It is characteristic of this kind of painting that a certain landscape can be anticipated or interpreted a few arms' lengths behind the surface. The transformation is more profound and, further, is never a mere transposition of nature. What appears in the painting is a synopsis of optical impressions, received at very different places and under different circumstances which, put in order according to their inherent quality and character, form a painting of new unity.

Perhaps it is possible to say that the world is geographically present in those paintings. Then, it is a world seen from a very great height, from the stratosphere in a space capsule or satellite. Sam Francis paints the earth seen from the air and the sky seen from the air. They are almost aerial photographs, cartographic transfers; maps of whole continents show up.

If the sense of continents where, for example, a shape resembling a cherry or plum blossom drifts like islands in a white sea, is strongest in the paintings from the years 1957-1958 (e.g. *The Whiteness of the Whale, Study for Moby Dick*), it was in his early work that clouds and rising fog vapors concealed land, water, sea, light, density, and seemed to push them farther and farther away. In these early paintings, the objectively interpretable slips away forever letting the whole earth come into view, in redeemed shapes, in pure colors.

A sentence by the Japanese poet, Yoshiaki Tono, expresses the degree of transformation that the exterior world has undergone with Sam Francis in the form-giving and evocative power of his abstraction: "Invisible petals fall down from Sam's blue."

At the beginning of the sixties, imagined worlds of the subconscious dominate as opposed to visual experiences of the outside world. The cell-like organisms of the early monochromatic period now appear in the "blue period", torn and disturbed, isolated, seemingly lost, robbed of the functional connection to the whole. One may dare the assumption that something of the experience of suffering of modern man can be recognized in these paintings in a very restrained way. Quite incidentally, the suffering is physically determined rather than spiritually. The titles of some of Francis' lithographs from the year 1960, such as *Blue Bloodstone, Happy Deathstone, Snake on the Stone, Damned Braces, Coldest Stone*, titles that at the same time show a stoical and typically American attitude towards death and pain, support this theory.

How does the sense of suffering appear in the paintings? It would be too direct, and certainly isn't meant that way, if we said that hints of and associations with burst blood vessels and arteries torn asunder become visible. But certainly something of the shape of injured human organs can be imagined. Even the blue appears as blood in many paintings of this period, and the green which once grew out of the earth, then carrying blossoms between heaven and earth, now appears poisonous, bilious, and aggressive. In the blue-tinged planes of the canvases and sheets of paper, one discovers a subtly ramified nervous system.

This could be related to a prolonged period of illness which occurred at that time. Already in 1963-1964, the paintings look different and a joy of life determines the rhythm of the shapes and the luminous intensity of the colors, paintings by a man who loves life, and "paintings by a hedonist," as James J. Sweeney described them.

IV. Like works by many American painters of our time, these by Sam Francis should be looked at from a distance. Indeed, they then grow to the full abundance of their appearance — in spite of the rich structuring or occasionally, the smaller sizes. Many photographs show Sam Francis on a ladder in his studio in Bern, or in his vast studio in Santa Monica near the ocean. Not only does he stand on the ladder in order to work on the big canvases, which fill whole walls, but also to look over and critically check the paintings and sheets on the floor from the necessary distance. A feeling of distance, vastness, even floating above, is transmitted to the viewer in many of Sam Francis' paintings.

But the feeling of happiness and liberation is not the only thing these paintings can give us. They speak of the adventures of a passionate eye that never had enough of looking at the shapes and colors in this world, of Aztec picture writing as well as Monet's *Nymphéas*, the green and orange of gardens in California as well as of blossoms, dragons, children's toys from Japan, of the colorful, iridescent trace of a raindrop or a Chinese woodcut, and the blue of the ocean as well as the blue of the sky as it looks from a flight across the polar route. They speak of that and still more; they are the transformation of all colors and all references into pure visibility beyond gravity and the world of objects into a visibility in which the spontaneous and the contemplative have found a harmonious equilibrium.

Sam Francis himself described his goal like this: "What we want is to make something that fills utterly the sight and

can't be used to make life only bearable; if the painting till now was a way of making bearable the sight of the unbearable, the visible, sumptuous, then let's now strip away ...all that."

That he has attained. He has created paintings, as Franz Meyer wrote, "reflecting the security and insecurity of contemporary man", and belonging to the most surprising discoveries and lasting possessions of our time.

The artist's studio, New York, 1959.



THE PAINTINGS OF SAM FRANCIS

Robert T. Buck, Jr.

PROLOGUE

"Everything that grows out of emotion is all right."...the artist

Descriptive phrases ordinarily assigned to convey aesthetic effect seem more inadequate than ever when applied to Sam Francis' work. His painting tends to defy any verbal context. His mind and spirit have always found their dwelling place somewhere far above the actual world and Francis struggles like a modern Sisyphus against imprisoning forces of gravity. He is a man who is continuously in his own private state of visual levitation.

As a young man, Francis was confined to a long, bed-ridden recovery after an airplane crash which occurred when he was training as an Army Air Corps pilot in 1943. Francis gained a knowledge and perception of art during that time which it is only possible to call phenomenal. Removed from daily cares and routine, the young patient observed everything in his midst with the intensity of a blind man listening. He was supplied a box of watercolors to occupy his time and David Park, a teacher on the faculty of the California School of Fine Arts at that time, came to visit him in the hospital and frequently worked with him. A friend of the artist has observed that "since he was sick to the point of death, painting became the means of returning to life."¹

In 1947, already a student at Berkeley, Francis began to paint ambitious abstractions which remain remarkably mature works. These works easily hold their own when compared to the early surrealist-derived works by American artists older than himself, such as Gorky, Still, and Rothko, also arising from the influence of the automatist gesture. By the summer of 1950, Francis had developed into a major and original painter, had just earned an M.A. degree in art from the University of California, Berkeley and left San Francisco for Paris, feeling the Bay region "too provincial". He did not return to the United States during the ensuing six years for more than a brief visit.

The quality of Francis' early accomplishments, the scale on which he has always preferred to work, and the consistency with which he has produced major paintings in more than a dozen styles over a span of twenty-five years combine to make him an outstanding figure in American art. Long recognized in Europe as a great American artist, Francis has received mixed and puzzling reactions in this country. At times, it seems that he has been ignored altogether. Could it be, as with Mark Tobey before him, that the American art world does not excuse what it considered a brand of desertion? Francis did choose to live in Europe at a time when artists in this country, struggling then as now in a society essentially hostile to them, were expressing proudly independent feelings against European artistic tradition and influence. In his recent history of Abstract Expressionism, *The Triumph of American Painting*, Irving Sandler devotes several pages of discussion to the problem of heritage in French modern art and the rise of the new American art.² Furthermore, witness Clyfford Still's pronouncement that "the fog has been thickened, not lifted by those who...looked back to the Old World for means to extend their authority on this newer land."³

Part of the answer to why Francis' name is not cited automatically with Abstract Expressionists long passed into

art history books simply rests with his absence from the New York art scene. Then again, Francis was a generation younger even though his facility as a great artist was developing simultaneously to the so-called "first generation" Abstract Expressionists. Today, Francis remains as energetic, viable, and enormously creative as he ever was. He is almost alone now, a man in the prime of his life whose contemporaries of those early years, with very few exceptions, have left the scene, or whose energies have altogether flagged. A generation younger than Pollock, Still, Newman, and Rothko, Francis matured quickly, for the most part by-stepping academic studio training. This freshness and vitality served him well and it is significant to point out that as a young artist, Francis did not begin working with anyone else's preconceived ideas of what painting was or was not. However, he was not impervious to the influence of others.

THE EARLY YEARS 1947-1950

"Sam Francis was one of the first Americans to recognize in the outsized the imprint, however, approximate, of space and little by little to make it the subject of his work."

...Pierre Schneider

The first important work extant⁴ which Francis painted, *Untitled*, 1947 (cat. #1) is drawn from a cross current of several timely influences. The painting bears direct comparison with examples of works exactly contemporary to it by Gorky, Rothko, and Still. The latter was teaching in San Francisco at the California School of Fine Arts while Francis was an unknown student working toward an M.A. degree at Berkeley. Still had had a one-man show at the San Francisco Museum of Art in 1947; Gorky's work was shown there too, and Rothko's as well. Rothko taught at the School of Fine Arts during the summers of 1947 and 1949. Although he knew none of them personally, Francis, who had only recently been introduced to art, gained an understanding from their works of the different dimensions and swift changes afoot in American art in this period. Before long, his work was equal to theirs for its original, creative power and at first, Francis followed a course particularly influenced by Rothko and to a lesser extent, by Gorky and Still.

Untitled, 1947 retains a structural strength and organic concern for form closest to Gorky's late style evident in *The Liver is the Cock's Comb*, 1944 (fig. A). Even the palette of gray and creamy, golden tones with occasional strong reds, purples, and blues recalls Gorky's painting. However, unlike the stolid quality of Francis' earliest work, Gorky's hybrids are charged with frenetic energy from one side of the composition to the other, a characteristic which remained true during the last three years of his work up to 1947 despite his tendency to lessen the multiplicity of these basically surrealist forms. In his 1947 canvas, Francis had already grasped the essential conflict involved, the suppression of formalist reference to the benefit of new spatial dimensions. His structures are stiff and rigid in comparison to Gorky's gardens and the resolute expanses of Still.



(Fig. A) above, Arshile Gorky, *The Liver is the Cock's Comb*, c. 1944, 72" high and 98" wide, Albright-Knox Art Gallery, gift of Seymour H. Knox.



(Fig. B) left, Clyfford Still, 1947-8-A, 45" high and 40" wide, Albright-Knox Art Gallery, gift of the artist.

In *Untitled*, 1947 Francis created an illusion of space having no identifiable depth, contrasting to the immediately perceivable, topographical crusts of impasto built up with the palette knife by Clyfford Still, as in *1947-8-A* (fig. B). The background in the Francis remains void of any particular character, except for the vestiges of form echoing the verticals of the two principal masses hanging in space, the variations in atmospheric effect through changes in the density of the paint, and a few rhythmic accents complementing the principal massive forms. In order to build up atmospheric effect, the artist has, unlike Clyfford Still, relied on thin washes of paint to build a luminous, aerial anonymity. The single point of agreement and influence which remains between the older artist and the younger is the entirely new sense of unlimited space adapted by Francis. Still's work was the most unique in conveying unlimited dimensions of space and Francis eventually revealed the greatest appetite for space of any of the Abstract Expressionist painters.

Untitled, 1947 is a remarkably mature painting, ranking equally well with better known early works of the same year by the older generation of Abstract Expressionists who had first led the way. The painting represents a period in his work when he dealt more completely with plastic form and naturalistic allusion than he ever did again. *Composition*, 1948 (cat. #3) represents an even more developed statement of the same nature before Francis succumbed to the power of Mark Rothko's early metaphysical abstractions. In at least three areas of concern, Francis was in the debt of Rothko's work. First, for its luminous and atmospheric effect; second, for a desire to unify the surface, achieving uniform articulation unlike the furrows and rills characteristic of Still's work; and third, for a color sense preferring soft, thin hues and tones which reinforced atmospheric nuances. Just how close Francis' work came to Rothko's at one point is demonstrated by comparing works painted by both in 1948.

Francis' oil, *Untitled (Pale Green)*, 1948 (cat. #2), if encountered with no identification nearby, could pass for an early work by Rothko. When compared to Rothko's *No. 19*, 1948 (fig. C), for example, the similarities are immediately striking. Looking further, however, the differences are also there, for Rothko's work shows his underlying concern for soft, rectilinear forms which he later transformed into the celebrated superimposed cloud layers. The Rothko painting contains nascent cubist qualities which are in the process of an atmospheric transmutation, and the abstract rectilinear forms juxtaposed by Rothko at this point in his work somehow remind one of many late paintings by Hans Hofmann although color is an entirely different matter.

Francis' painting is even softer than Rothko's and by the time he painted *Untitled*, 1948 he had almost entirely expunged what lingering interests he may have had in form as subject matter. Remnants of figurative form appear in the upper left corner where a few interlocked shapes contrast in density and weight against the diaphanous whole. A small area of running paint is confined to the center of the canvas just as a certain running and dripping was tolerated previously, provided it served to enhance shape. Rothko, too, allows this to occur only if similarly directed to serve form.

Despite the differences, the coincidence of attitudes leading to works surprisingly similar is remarkable since the two artists never met. Similarities to the point of confusing authorship had occurred with the work of Picasso and Braque in the years 1910-1912, but it happened with an awareness and full exchange of views between the two artists. The brief overlapping between Rothko and Francis occurs in a period of tremendous experimentation and growth foreshadowing the most significant perceptual shifts in art since Cubism itself. By the end of the same year, Francis had begun to explore the expressive quality of running and dripping paint independent of shape while Rothko continued to pursue the layering of his atmospheric rectangles.

(Fig. C) Mark Rothko, #19, 1948, 68" high and 40" wide, The Art Institute of Chicago.



By 1950, Francis had embarked on a course all his own; a prediction of new direction comes with the painting, *For Fred*, 1949 (cat. #5). The few and sparse cloud-like forms have here evolved into several evenly spaced cells saturated with a luminosity, energy, and fervor of color which were to become the identifying qualities of Francis' paintings. *Rim #1*, 1948-49 (cat. #4) represents a partial step in this transition. The remaining step was the elimination of the interwoven shapes placed in the upper left corner, reminiscent of figuration, which had survived changes occurring across the rest of the surface in this and earlier canvases.

Francis achieved complete freedom from formalistic concern in the first distinctly independent and significant of his works, *Opposites*, 1950 (cat. #6), an early masterpiece in his production and a major breakthrough for him. It is Francis' first great work. Done in Berkeley, the painting measures eight feet high and six feet wide, its red pigments reminiscent of red blood corpuscles and coagulating like so many laboratory blood samples on the surface. The painting rivals the scale of works by Still and Rothko, and only Pollock and Newman were working in larger scale by 1950. High-keyed and brilliant saturated color on a sparkling white gesso ground, characteristics which are valid through most of his work, predominate here too. By summer, Francis had already left for Paris and the painting summarizes the extraordinary development and discipline he had achieved in his work in the short time of three years since he left the San Francisco Veterans Hospital and began working toward an M.A. degree at Berkeley.

THE FIRST YEARS IN PARIS 1950-1952

"En somme tout ce gris

Au long cours dans l'hiver

"Doit consacrer son temps

A se trouver des formes." ...Guillevic⁵

Once in Paris, Francis rather abruptly abandoned the brilliant lyric color which he had boldly demonstrated in *Opposites*, 1950. The first painting which he completed in Paris, *Red and Pink*, 1950 (cat. #8) retains some of the California luminosity present in *Opposites*. But Francis soon turned to non-color; chalky gray, light browns, and other tones he had not used before now dominate his work. Perhaps it had to do with the visual impression which the "ville lumière" gives, but it especially reflects the bleak grayness of the Paris winter, a season many Americans familiar with the city never see. Mostly, it had to do with the artist's own wish to set forth with a *tabula rasa* in his new location. No matter how accomplished or satisfying the young painter may have found his newly completed Berkeley work, or how independent he had become, Paris was bound to exact her price from the susceptible young American painter. Not until the "Blue Balls" series ten years later does a sudden comparable stylistic shift occur in Francis' work again, one not emanating from the preceding works. This later departure some critics have read as coincidental and interpretive of Francis' second serious siege with tuberculosis beginning in 1960. The earlier shift which we are concerned with here coincides with a tremendous change of surroundings and way of life. So strong an environmental and cultural change, which Francis

deliberately sought out first intending only a brief visit to Paris and then staying almost seven years, naturally very much affected his work.

The so-called "white" canvases of the early Paris years, serene, frequently severe and implacable in character, are by no means as monochromatic as they first appear. They range in color from a filmy gray in *White Painting*, 1950 (cat. #7) and silver gray in *Composition White II*, 1951 (cat. #13) to a rich honey color in *Upper Air*, 1951 (cat. #15) and pastel hues in *Red and Pink*, 1950 (cat. #12). For at least two years, Francis essentially did not deviate from the aesthetic framework he had devised soon after he arrived in Paris. In spite of considerable variety in the hues, tonal accents, and scale of the "white" paintings, they seem to be segments of one visually unified process and actually constitute a series like the later "Blue Balls" of 1960-1962. Their homogeneous nature leads to another important characteristic and one by which Francis' early works were harbingers of American color field painting in Europe. These paintings appear to be a window onto another, more vast world of which we are only seeing a detail. Movement beyond the borders of the canvas is implicit in each of them, for the loose, stained forms moving across the surface at their own strange cadence do not react to the arbitrary limits set forth by the size of the canvas. Francis shows an early interest in activity at the edge and sometimes, pockets of intruding color ranging from soft blue to red appear to hover at the edge of the composition as in two canvases from 1951, *Upper Air* (cat. #15) and *White* (cat. #16). Although these color bodies act to hem in the ubiquitous, wriggling movement which takes place, they also act to continue space beyond the work as they slip off the edge of the canvas.

The circle with which Francis associated in Paris included critics Georges Duthuit and Pierre Schneider, both of whom took up the cause of the young painter. Also in the circle were other young painters from the United States and Canada who shared similar attitudes such as Joan Mitchell, Shirley Jaffe, Norman Bluhm, Kimber Smith and especially, Jean-Paul Riopelle, one of the first in Paris to befriend Francis and a central force in the group. Duthuit called their type of art "abstrait chaud" as opposed to "abstrait froid", his term for the geometric art so much then, as now, in vogue in Paris.

Pierre Schneider recalls⁶ the group as a "loose, open community" of the minds, which met more or less regularly at the Café du Dragon. The members all agreed on a few basic points. For them, a painting was good when one didn't think of painting. They regarded themselves as anti-system and scorned attempts to categorize people, painters, their work, or their thoughts. They had no interest in Picasso's art whereas Monet and Matisse were important to them. Terms like "nuagistes" and later, "tachistes", made them laugh. According to Schneider, Francis "retained a quality of timelessness in his thoughts" and was very much alone despite being surrounded by others.

Art in Europe had no exact post-World War II equivalent to the new American painting. Americans had grasped the demise of contrived compositional effects which were the

consequence of Cubism's decades of practically dictatorial domination in European art circles. Certain limitations made Surrealism, restricted by its own official dogma, unattractive as well. But grasping the importance of surrealist emphasis on the subconscious, they based their innovative and experimental art on the automatist gestural practices of the Surrealists. The results were a new respect for the physical properties of paint itself, abandonment of any vestiges of cubist or other representational forms, and the gradual increase of the scale of the work to heroic proportions, all of which combined to create a free and vital abstract sensibility having no direct precedent in art.

Grey Yellowed, 1952 (cat. #17) is the embodiment of all these qualities and, measuring ten feet wide and over six feet high, was the boldest scale Francis had attempted to that date. It is the summation of all the "white" paintings in one work. Disturbing and in a state of flux, the work has been diminished in brilliance to a lower key as the color description in the title suggests. A loss of atmospheric translucence is the result and in turn, the paint gives way to a feeling of density and enigmatic, emerging structure.

During 1952, the artist entered a period of wide experimentation. A change of interest occurs as Francis draws a screen of black cell-like forms across a barely visible field of brilliant yellow and red below in *Blue Black*, 1952 (cat. #18). Continuing the heroic scale, the painting ushers in the return to a heightened color sense despite the black screen which, in fact, strengthens the color below it. Blackened cells hover across the top of the composition in *St. Honoré*, 1952 (cat. #20) separated by a white margin from the mass of gray stains below which are loosening up in comparison to the tight skin formed by the close-knit strokes of the "white" paintings. Francis' work reveals a superb sense of balance and underlying structure, and here it is no different, for the density of the black area above is balanced against the mass of gray below and does not threaten to upset the equilibrium.

Untitled (Blue), 1952 (cat. #22) casts a spell over the spectator through its serene harmony of balance and tone, pale blue stains interspersed with an occasional deep blue, lavender, and gold. The thin pigments are applied over a gesso ground which, as in all of Francis' works of the fifties, ripples with an occasional area of independent strokes, harboring a life of its own beneath the veils of color.

The cathartic of the "white" paintings had ended. The magnitude of Francis' early contributions to post-World War II American art guarantees him special recognition in our recent artistic history. The glimpses of infinite space, vaporous translucence, and the confident pleasure in the contemplative which the "white" paintings convey make them a unique group in Francis' work and mark his own coming of age. This body of works alone, disregarding the succession of important works which follow, underscores his greatness as an artist. For a number of years, Francis' work was the single, most influential link for American art outside the United States as Franz Meyer points out in the accompanying essay in this catalogue and in effect, his service as an ambassador for the new art had just begun in 1950 and 1951. His first one-man show in Paris took place in 1952 at the Galerie du Dragon, although he had been included in a group show at the same gallery the year before, only a year after his arrival in Paris.

COLOR REBORN 1953-1956

"Color is the real substance for me, the real underlying thing which drawing and line are not." ...the artist

Francis had allowed himself only a brief encounter with vibrant color effects before he arrived in Paris and it was not until two or three years after that he turned once again to exploit his natural proclivity for emphasizing its power. His reputation as a gifted colorist is now legend and it is above all the visual sensations of unbridled joy in color that distinguish his work from others of the fifties. Both *Big Red*, 1953 (cat. #23) and *Black in Red*, 1953 (cat. #26) in the collection of The Museum of Modern Art, the first paintings by Francis to enter a public collection, reflect the hedonistic revelry in color which he is capable of. *Big Red* is a tour de force in color, capturing the same delicate, atmospheric rain of thin washes of paint dripping down over the gesso ground that were evident in *Untitled (Blue)*, 1952 (cat. #22). The intensity of the red is due not only to the high-keyed tones of the overlapping stains but also to the scale of the work itself which is ten feet high and over six feet wide. Enveloped by the intense color experience of the work, the viewer feels that he is not only capable of metaphysically entering its space but is encouraged to do so by the artist. One's fascination is not far from the state of mind which results from staring into fire or watching a waterfall for a length of time.

Various writers have noted that Francis, a foreigner in France, was almost alone as a contemporary artist furthering one of the strongest traditions in French art—a joyous and unrestrained love of color as demonstrated in works by Monet, Bonnard, and Matisse. Observing the same bipolarity which had led Georges Duthuit to speak of "abstrait chaud" and "abstrait froid" in recent European art, Lawrence Alloway wrote that "the tradition of Monet, Bonnard, and Matisse had been relegated to a lower position than the constructive, supposedly classical, main line of modern art."⁷ Francis nevertheless recognized the major achievement of these great painters in determining that color should bear the principal task of creating space, movement, and form beyond the more traditional role of simply filling in shapes and spaces. Color thus becomes the most important element in painting at the expense of other elements, related to line, which it absorbs. Color permeates into every area as the unifying element of the work and becomes the subject itself. Matisse's stunning work, *The Red Studio* of 1911 (The Museum of Modern Art), is about the similar potentials of color to create space and form as Francis' *Big Red* forty-two years later, though their methods are, of course, very different.

Decorative is hardly a description fitting to works in which color is commanded to perform such serious tasks. Yet it sometimes enters in the pejorative applied to the work of Francis as it did with Monet and Matisse before him, leveled as a criticism where it does not belong as one suspects would have been the case with Michelangelo, too, for different reasons, had the *Sistine Ceiling* been reviewed in an art periodical upon completion. Perhaps it is because the pleasure it encourages somehow betrays the hard and unyielding surfaces preferred by most of the Abstract Expressionists, surfaces giving as much a feeling of bitterness and tension as Francis' do exuberant, confident pleasure. Francis' love of color, at times seemingly unrestrained, goes against much in the American grain,

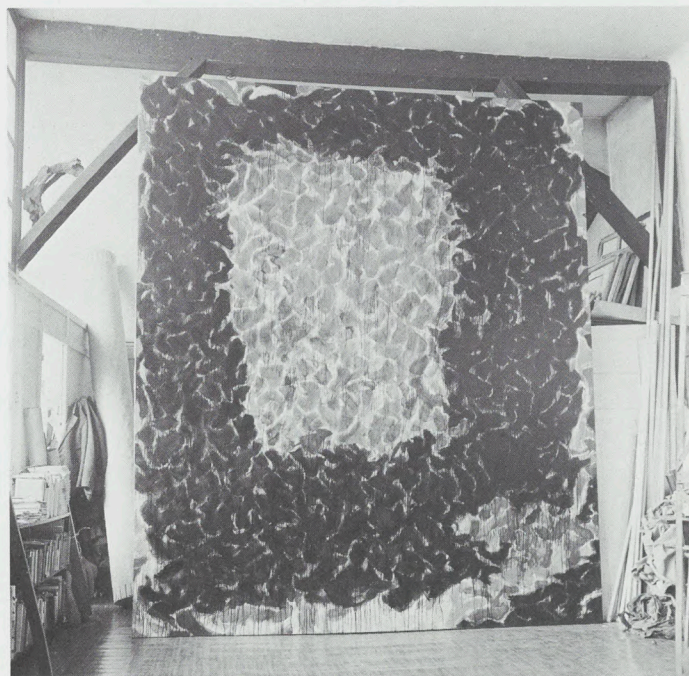
which eventually finds its primary roots in the Puritan background of this country. His consistent attraction to high-keyed, sensuous color, though evident in his work even before his departure from California, disturbs some unable to come to grips with its dominance in his work, a dominance unprecedented in American painting except perhaps for Rothko.⁸ Later developments in color field painting determined a role of continuing importance for hue and color in American art, but there can be little doubt that Francis' work occupies a premier position along with Rothko's in concentrating so fully on color as subject.

Francis was aware that France, in general, and Paris, in particular, were environments which allowed his interests to expand positively. He experienced the golden light of the Midi for the first time in 1951 and it made a deep impression on him as each of the successive locations or places he has worked has. The clarity yielded by the soft light of the Ile de France, the region surrounding Paris, had an impact as well on his work as we have seen. Even today, more than ten years later, Francis speaks of how ideal Paris was for him. Asked recently if he thought of Paris at all, Francis replied, "I still dream about it." He continues to maintain a studio there as he does in many locations as if he was deliberately maintaining past segments of his life as a unity, much as his works, like Still's and Rothko's, form one immense continuum. Of paramount influence was the late work of Claude Monet, permanently viewable in Paris since 1927 in the oval basement galleries of the Orangerie, especially constructed for them at the perspicacious insistence of the painter's friend, Georges Clémenceau. The experience of enveloping color and space in these two vast mural cycles is unlike any other visual experience in Paris with the possible exception of a visit to the Sainte Chapelle. Monet's painterly conquest of space had an obvious and lasting effect on Francis' work. In the return to color on so large a scale which took place in 1952 and 1953, and continued to grow in his work, Monet's importance is hard to overestimate.

The following year, Francis re-introduced black (a color which understandably never attracted Monet, given his exemplary Impressionist temperament) into his work, using it differently from before and during the two-year period of 1954-1955, the color black is exploited by Francis as it had previously never been in abstract art. The liquid, dripping cells of the black screen in *Blue Black*, 1952 become inflated, irregular, and soft in *Composition in Black and Yellow*, 1954 (cat. #29). A similar treatment continuing variations on the motif of the black screen covering most of the surface occurs in *Black and Yellow*, 1955 (cat. #34), an almost identical work. The paintings are charged with energy on all parts of their surfaces. The black cells, only loosely interlocking, hold down brilliantly colored cells of yellow, red, blue, and occasionally green underneath them, building an inward tension which creates an analogy to naturalistic forces about to be unleashed. While the black smothers them like a lava flow, the brilliant colors below counteract to come to the surface, yellow making the only mentionable incursions into the primacy of black over the surface. Francis has reversed standard optical perception of black by changing its function and in these paintings, black is not used as a linear agent and does not create depth. To the contrary, black projects out from the painted surface in a unique manner.

The two paintings, very close to one another in size and composition, nevertheless demonstrate a significant transition in progress. While the cells in *Composition in Black and Yellow*, 1954 are beginning to expand becoming puffy and balloon-like, the screen effect is still very much intact since the various cells continue to nestle together neatly in a tight pattern. Bright colors only occasionally bleed through. In *Black and Yellow*, 1955 the black screen has already begun to lose considerable ground as its close-knit order begins to disintegrate. Thus this loosening of forms singles out the peculiar sense of evolution present in Francis' work, each step seeming very much the product of a previous achievement. By the time Francis painted *Red in Red*, 1955 (cat. #32), the cells had definitely broken apart, becoming angular and making up a very different mosaic of forms. Pierre Schneider commented to the writer that Francis indicated in conversation with him at the time that this new angularity brought to mind the growth of oriental influence on his work. Speaking in a rare instance about his working method in this period, the artist commented: "I start by painting the entire canvas white. As other colors are added, it becomes less intense. I add black to bring back the intensity."

Thus black in the hands of Francis keys the other colors to an even higher pitch. Another variation on the usage of black is shown in *Deep Black*, 1954 (cat. #27) and *Big Orange* 1954-55 (cat. #31), two of Francis' finest works of the mid-decade. In the former work, the blackened cells swarm together to form a loose trapezoidal image floating over brilliant colors. The painting greatly resembles *Deep Orange and Black* of 1954-55 (fig. D) in the collection of the Basel Kunstmuseum and the two together contain the only instance in Francis' work of the fifties where a pronounced form in the composition even vaguely echoes the shape of the canvas. Dominating the composition, the black trapezoid



(Fig. D) *Deep Orange and Black*, 1954-55, 12'3" high and 10'2" wide, shown in the artist's Paris studio, 1955. Not in the exhibition.

seems to serve as an irregular framing device enclosing the innermost color field, a striking yet atypical result occurring only in these two works. In the latter work, *Big Orange*, a large formation of brilliant orange cells is held in magical suspension cushioned from the black below and on the sides by a field of white gray cells. The dynamic sensation conveyed by the mass of orange, a rare color for Francis, was never surpassed in his work.

The character of Francis' abstraction of the years 1953-1956 is a continuous evolution following a logic very much its own. Experimentation continues on several levels and the artist's imagination moves in many directions simultaneously. An important work of the period, *Red in Red*, 1955 (cat. #32) is a direct outgrowth from *Big Orange* and exploits red tones utilizing a format which also resembles *Abstraction*, 1954 (cat. #28). The red field is in suspension, bordered by white at the top and bottom between yellow just visible in the upper left and a black mass in the lowest portion of the composition. The effect is like looking at geological strata in cross-section or a chemical suspension. *Red in Red* is symptomatic of a change in Francis' palette at this time; red becomes blood red and orange is a bold orange. His colors are becoming even more highly keyed than before. A selection of paintings dating from 1956 will underscore how crucial the period is in Francis' work, for they are a prelude to the most important transition of all in Francis' work, i.e. the transition into white space.

Deep Blue, Yellow, Red, 1956 (cat. #36) consists of soft, billowing forms which seem like cumulostratus clouds which have been impregnated with Francis' vivid colors. Holding a color transparency of the work up to the sky for natural light recently, I had the sudden and strange sensation that the work had sprung out of my hands and was very far away. Francis' continuing and important concern for atmospheric space results in a sense of infinity. The soft, inflated cells of *Composition in Black and Yellow*, 1954 and *Black and Yellow*, 1955 had expanded even further in *Deep Blue, Yellow, Red* where the artist obliterated any trace of the screen motif. This lovely, seductive composition floats freely avoiding any self-contained and specific points of reference.

Quite the opposite occurs in *Arcueil*, 1956 (cat. #35) where the rectangular field of coagulating orange cells is pierced by two smaller color fields, one blue and the other yellow, resting on the painting's surface like sun spots or solar storms do on the sun. These two areas, relieving the intensity of the immense, bright orange field, provide a fixed visual reference in the work as if one were seeing solid ground far below clouds.

In 1956, Francis also began painting the *Basel Triptych*, a work inspired as much by warm affection for his friend Arnold Rüdinger as by the large, glacial staircase in the Basel Kunsthalle which Rüdinger directed. The three canvases took two years to complete and represent the most significant decorative scheme undertaken in 20th century painting since the late works of Monet. Despite the number of noteworthy socialistic and narrative murals painted both in this country and in Europe in the thirties and forties, Francis' work maintains a strong and

unchallenged link in spirit and purpose directly back to the late Monet with the great Basel murals. By coincidence Rothko, to whose work Francis' is most comparable within the Abstract Expressionist framework as we have seen, began an important cycle of large, somber murals in 1958, works which he later gave to the Tate Gallery in London shortly before his death.

The *Basel Mural*, 1956-58 (cat. #38) is one of the three canvases which originally constituted the enormous work, another destroyed in shipment and third, now in the Stedelijk Museum collection in Amsterdam. The canvases were a unified attempt, though they differed compositionally from one another, to transform a given large, physical space through an aesthetic means so immense and enveloping as to become transcendental in effect. Large areas of white ground begin to open up, looking like oblique rectangular fields, leaving the lower part of the composition more and more free of color and therefore less weighted. The same occurrence is noticeable in a number of watercolors of the same period, such as *Sky Forms*, 1956 (cat. #91), which have reminded many critics of Cézanne watercolors in their luminous sensitivity and spirited, loose structural forms.

ALL-PERVADING WHITENESS 1957-1959

"The relationships of white to its neighboring colors [in Francis' paintings] are those of the ocean to its shores."

... Franz Meyer

The gradual opening up of brightly painted areas into white vacant space just evident in the lower portions of the *Basel Mural*, 1956 signals an important turning point in Francis' stylistic progression. The concept is developed in a group of paintings in 1957 which coincides with a trip around the world, leading the artist to Mexico and Japan, and culminates in *The Whiteness of the Whale*, 1957 (cat. #39). This painting, long recognized as pivotal in Francis' work, has been consistently misdated as belonging to the following year.⁹ Francis signed the reverse side of the canvas, *Sam Francis 57*, and even first named it, according to a further inscription on the back, *Summer #4*. The work was completed in Japan and confirms an affinity long felt in Francis' work with oriental sensibility.

Before arriving at the point which *The Whiteness of the Whale* represents, a number of intervening paintings lead step by step away from the *Basel Triptych* towards it. *Middle Blue*, 1957 (cat. #40) appears to be a close-up or detail of a small area of one of the *Basel Triptych* murals greatly enlarged, making the white space around the twisting column of color or architectural form equally the subject matter of the work. The arrangement of angular, somewhat awkward, brilliantly colored units into a greater structure relates back to the style of the large Basel works.

In *Honeyed*, 1957 (cat. #41), the mood has already changed considerably into one of refined and delicate balance. The cell clusters become more ethereal and lack the substance and color density present in the previous paintings. In other words, the white ground begins to cover more and more of the surface without letting the cells settle solidly into position. Everything in *Honeyed* appears to be in process of gentle mutation, rivulets of color extending out in all

The artist in his studio in Arcueil (Paris) painting the Basel Triptych, 1956.
Left mural included in the exhibition.



directions as antennae. The painting, along with *Untitled*, 1957-58 (cat. #42), directly precedes *The Whiteness of the Whale*.

The unsettled quality in *Honeyed* is quickly resolved in *The Whiteness of the Whale* which reveals a state of mind of renewed discovery, excitement, and new direction for Francis. There is a dynamic resolution in the way the lightning form of chromatic chains cuts into the white void from the center left, zig zags up and out of the principal cell cluster, and zooms across the top of the canvas, streaking off into unknown regions. Colors crackling with energy react like electric charges passing from pole to pole. A round body of matter whirls off toward the bottom edge of the canvas, furthering the sense that we are viewing the formation of a unique archipelago of pigments in a white sea. In the words of Melville, "a vast form shot lengthwise, but obliquely from the sea, shrouded in a thin drooping veil of mist." Spurts and drips of paint animate the rough, white gesso ground, forming magnetic channels of energy immediately surrounding the cell clusters. The whole surface of the painting is active; even the large white expanses are generally spattered with drops of pigment. Francis built up the white ground with carefully controlled interwoven movements creating a harmony that reminds one of the unified surfaces of the early "white" paintings done in Paris. Writing about the first of the "Summer, 1957" paintings, Sir Herbert Read could very well have been describing *The Whiteness of the Whale* which was painted, as we have noted, at that time: "The individual elements become irrelevant if they lead to the universal — they are like the forces that have burned away and left no trace of their action. What remains is an arrested wheel of fire, the summer solstice."¹⁰

With *The Whiteness of the Whale*, Francis shifted the center of gravity in his works, completing the tendency to leave the lower portions more and more free. It is as if the artist were trying to release the painting into the air, eliminating any encumbrance of visual weight which might hold it down. The metaphysical goal gaining entrance into other, undiscovered worlds is fulfilled by Francis' remarkable achievement in this work; he is at last soaring in space.

Paintings of the immediately ensuing period embark on a further, important transition. The large clumps of color bodies now gradually disperse to the edges of the canvas, leaving the center a white void as in *Untitled*, 1958-59 (cat. #45) and *Abstraction*, 1959 (cat. #48). Exceptions to this occur intermittently, as with *Study for Moby Dick*, 1958 (cat. #43), but by and large the dominant trend up to Francis' current work witnesses the opening up of the center into white space.

Emblem, 1959 (cat. #46) coincides with Francis' only extended period of residence in New York. Like the space of the city, or should one say lack of it, Francis' painting became heavy and turgid when compared to the ethereal qualities of *The Whiteness of the Whale*, and other works after it. But Francis was never really content in New York where spatial oppression in spite of the gargantuan scale made him uncomfortable. Despite preserving a central white channel, *Emblem* retains a different sense of density and

uncharacteristic complexity of forms also evident in the mural commissioned by the Chase Manhattan Bank, the project which kept Francis in New York. Two large gouache studies for the mural (cat. #102 and #103), bearing no direct relationship to the completed work, show the gradual movement of color mass to extremities of the field, resulting in enclosed voids.

Francis' paintings of the period 1957-1959, a particularly prolific and successful one for him, are his best known works. During this time, he produced some of his largest canvases including the three Basel murals which are approximately twenty feet each in length as well as the 1957 Tokyo mural for Sofu Teshigahara, which is twenty-six feet in length, and the Chase Manhattan mural which is thirty-three feet wide. The unique grasp of spatial dimensions and the painterly conquest of them which Francis demonstrated with unsurpassed skill ranks him with Monet in the 20th century. Because of the grandiose, daring scale in harmony with the architectural setting, these works further recall those great virtuoso painters of the baroque and rococo periods who specialized in large murals, such as Pietro da Cortona, Rubens, the Tiepolos, Watteau, and Fragonard.

TRANSITION AND EXPERIMENTATION 1960-1964

Francis' abrupt shift to the "Blue Balls" paintings which occurs in 1960 precedes the recurrence of tuberculosis which prevented the artist from painting many large scale works during 1961. But perhaps too much emphasis has been placed by critics on the turn of personal events in Francis' life to explain stylistic changes. The continuum of "inner necessity" as Sir Herbert Read called it, at the root of artistic creativity, is to some degree vulnerable to exterior events. But to a greater degree, the changes in Francis' art as with any great artist result primarily from the process of artistic redefinition, a self-feeding of ideas and intuitive decisions taken in the course of his creative work. One certain result of his sickness was that the artist was prevented from working at the same prolific pace that he was accustomed to.

Francis had come to an impasse with the paintings done in New York. They were dense, a bit clumsy, and entirely too structural — that is, all within the framework of his previous work. He deliberately abandons the restricting angularity of the forms and block-like structuring in the works of 1959 in favor of openness, serpentine movement, and organic mutation, elements which had always been at the root of his aesthetic temperament.

The paintings, *Blue Balls*, 1960 (cat. #50) and *Blue Ball Series — Untitled*, 1961 (cat. #53) are characteristic of these new qualities. Francis has opted to leave most of the central portion of the canvas clear, white priming. The swirling blue forms are primarily relegated to the extreme margins. Similar characteristics are evident in *Blue in Motion III*, 1960-62 (cat. #51) which shows the blue balls in a less developed state as if they were coagulating out of pigmented vapors, veils of which eventually float among the forms. Sometimes the veil becomes the subject of the work, flattened out into a clover-form sheet of blue in

Composition, 1960 (cat. #49) as well as in a large, superb gouache of the same year entitled, *Peterscape*, (cat. #109). Tracking and dripping of paint continue to enliven the surface and heighten awareness of the gestural nature of the artist's working method. Francis allowed the pigment to occupy the center of the composition in *Peterscape* and *Composition* with the result that the works are not typical and have little relationship to the general trend pushing form and movement towards the edge of the canvas.

In 1963, Francis adds a variant to the "Blue Balls" style first set forth in *Blue Ball Series—Untitled*, 1961. *Why Then Opened, I*, 1962-63 (cat. #54) characterizes this change and the amorphous, floating blue forms harden and are split open. Momentarily, the central void is again abandoned. An important change is the return to brilliant colors away from the virtually monochromatic "Blue Balls" paintings. The viewer is looking not so much at effects of light but at the substance of which color itself is made. Globules of vivid pigmentation appear cut in half, some gaseous substances escaping in billowing sheets, some hard-core substances remaining intact. The analogy to dissected nuts or seeds is hard to avoid in works such as *Why Then Opened, I* and *Silvio Set Two*, 1963 (cat. #55).

When White, 1964 (cat. #56), the single canvas dating from 1964 in the exhibition, is the last openly gestural work on a large scale retaining interest in the tracking and spattering of paint in all-over patterns before a new sense of discipline and severity takes over Francis' imagistic organization. The format, which he expanded during the next four years, is present here as it essentially was with the first "Blue Balls" paintings, i.e. the clearing of a central field and the growing fascination for the void. Sexual connotations to which the artist readily admits can be found throughout his work, but in 1964 they appear particularly strong as with the allusion female anatomy in the gouache, *Blue Composition*, 1964 (cat. #126). *When White*, too, contains ovoid forms among which spermatid shapes float and move. All of this occurs on the large white field, groups of shapes in brilliant reds, blues and yellows separating and then gathering at opposite extremes of the canvas.

By and large, the return to brilliant color in Francis' work signals positive change and represents the painter at the height of his expressive powers. I believe this is very much the case again as we witness Francis about to embark on the most severe, reductive route he had yet chosen of the many directions his work has taken.

THE FASCINATION OF THE VOID 1965-1968

"One feels like saying that the painting of Sam Francis is dangerous. It exercises upon the one who looks at it the fascination of the void. The interior glides toward the exterior, or, rather, it turns inside out like a glove and it is behind the diluted spot in its immaterialized center that one discovers this space of nowhere, but of everywhere."

...J. J. Leveque¹¹

A very different sense of discipline and pictorial order takes over in Francis' work in 1965. While he maintains a keen interest in the high-keyed colors which have always attracted him such as reds, yellows, blues, and greens,

these colors are no longer permitted loose, organic shapes but rather begin to hug the borders of the canvases in thick streams of acrylic pigment. Often appearing like wind-filled drapes at a window, or a ship's sails as in the John Bennett series gouaches, (cat. Nos. 133 and 134), the masses of smoothly integrating colors contrast starkly against the white purity of the center. Francis, who calls these canvases his "sail paintings", commented on the effects of the wind that "people always say the wind blows; it doesn't, it's sucked. I've always been interested in suction."¹²

Untitled 1965 (cat. #60) retains the final, openly gestural bursting forth of colors into the vacant field before the new discipline sets in. A smooth, slowly curving edge of pigment opposite it heightens the disturbance on one side contrasting to the serene containment of the other. *Iris*, 1965 (cat. #58), an important work of the same year, completes the growing tendency toward restraint and control. Revealing an especially powerful palette of purple, red, and black, massive channels of color hang suspended from three sides while the fourth is barely articulated by a thin strip of pigments. Spattering is at a minimum and the work conveys the impression of smooth, masterly control of flowing colors on a grand scale. Francis allows one confined area of dripping and running paint (the purple) within the mass of the right channel, but this does not interrupt the control exercised over the rest of the work.

In succeeding groups of canvases Francis continues to shave the lush edges of color away during the next three years until he achieves his own brand of minimalist discipline, reaching its apogee with works dating from 1966 and 1968, such as *White Ring*, 1966 (cat. #61) and *Untitled*, 1968 (cat. #63), both very large works. In the former, fragile bands of brilliant color, occasionally completely broken through by the white ground, move about at the outermost extremities of the canvas. Francis had reduced the traditional elements of his work—gesture and virtuoso handling of his medium—almost to the point of oblivion, purposely restraining his natural inclinations toward dramatic expression. That he sustained this exercise of firmly imposed self-will during three years, in a style which seemed a negation of practically all he had previously created, dismayed many of his most devoted followers. That these paintings are his most difficult works to comprehend, there is no doubt. They are also mysterious, compelling, almost magnetic in their effect and are quite unlike the forthright, often fragile, always dynamic nature of his previous works.

Untitled, 1968, which is twenty feet in width, concludes the last possible step in the minimalist trend of Francis' work. The elimination of parts of the four remaining strips of paint, in this case across the top edge and most of the bottom of the vast canvas, threatens annihilation of the remaining painted surfaces. Francis' work gradually retrenches from this extreme position. Nonetheless, *Untitled*, 1968, possesses its own particular allure. Despite its immensity, it is weightless and may be seen as symbolic of the infinity of universal space and the inconsequence of substance and matter.

RECENT WORK 1969-1972

Francis produced one of his last "sail" paintings with *Untitled*, 1969 (cat. #64). The new National Gallery in West Berlin, which is housed in the last of Mies van der Rohe's heavy-roofed, glass-sided, lavishly outfitted buildings, commissioned Francis to create a mural for its new quarters in 1969. This mural, approximately twenty-six feet high and forty feet wide and the largest single mural Francis has created, was installed in October, 1971 (fig. E). It is a superlative virtuoso statement by Francis who has perhaps better understood and more daringly utilized space as his subject than any other artist in the 20th century.

Upper Red, 1969-70 (cat. #65), twenty-seven feet long, is a preliminary study for the *Berlin Mural*, which it only generally resembles, and is a recent turning point for Francis away from the extreme point of the vacant, central field witnessed in the works from 1966 to 1969. The void continues to play an important part in this new style, and the enormous stains and globules of saturated color parallel the borders only cautiously intruding on the central field. Simultaneously, Francis introduces still a further variation coming out of the "sail" paintings which, for purposes of identification, we may call the *matrix* paintings as opposed to the *Berlin Style* works. The *matrix* paintings abandon the field altogether for the first time since 1963. During the past two years, Francis has shifted back and forth from one style to the other irregularly, a working method which, actually, he has practically always followed. That is to say, his enormous creative energies are best suited to a range of simultaneous modes and expressions rather than the restriction of a calculated sameness.

Other important works in the exhibition which elaborate on the Berlin theme are *Untitled*, 1970 (cat. #67) and *E VIII*, 1971 (cat. #70). The former retains a vestige of the "sail" paintings' marginal channels in the lower right corner. Dense, brilliant colors, restricted to red, green, purple and blue-black, coagulate into amorphous forms which rest at the corners of the canvas. In the latter painting, similar dense colors converge forming immense block-like stains which jut much farther out into the central field. Their angular placement on the canvas causes the sensation of counter-clockwise movement in the composition. The sonorous beauty of its colors and harmonious resolution of the style, first set forth in the large Berlin study, make *E VIII* a particularly pleasing work as well as one of Francis' most masterful recent expressions.

Untitled, 1970 (cat. #68) is a transitional work leading to the *matrix* paintings. At a glance, the viewer can see the emphasis shifting away from the central void to a new sense of structure. The first channel to cross the central field quickly multiplies in another work from the same year, *Untitled*, 1970 (cat. #69) and the tissue-like strands intercept one another building a complicated, web-like structure. The resulting *matrix* seems like a microscopic detail of tissue revealing molecular strands and atomic structure. *Santa Monica I*, 1972 (cat. #71) and *Santa Monica II*, 1972 (cat. #72) are both recent works which continue the expansion of the *matrix* theme. Although these works do not reveal the same sense of unlimited space which we have grown accustomed to expect from Francis' hand, they

nonetheless convey his mastery of color, his exuberance, and his high degree of control and discipline with a natural and unaffected ease.

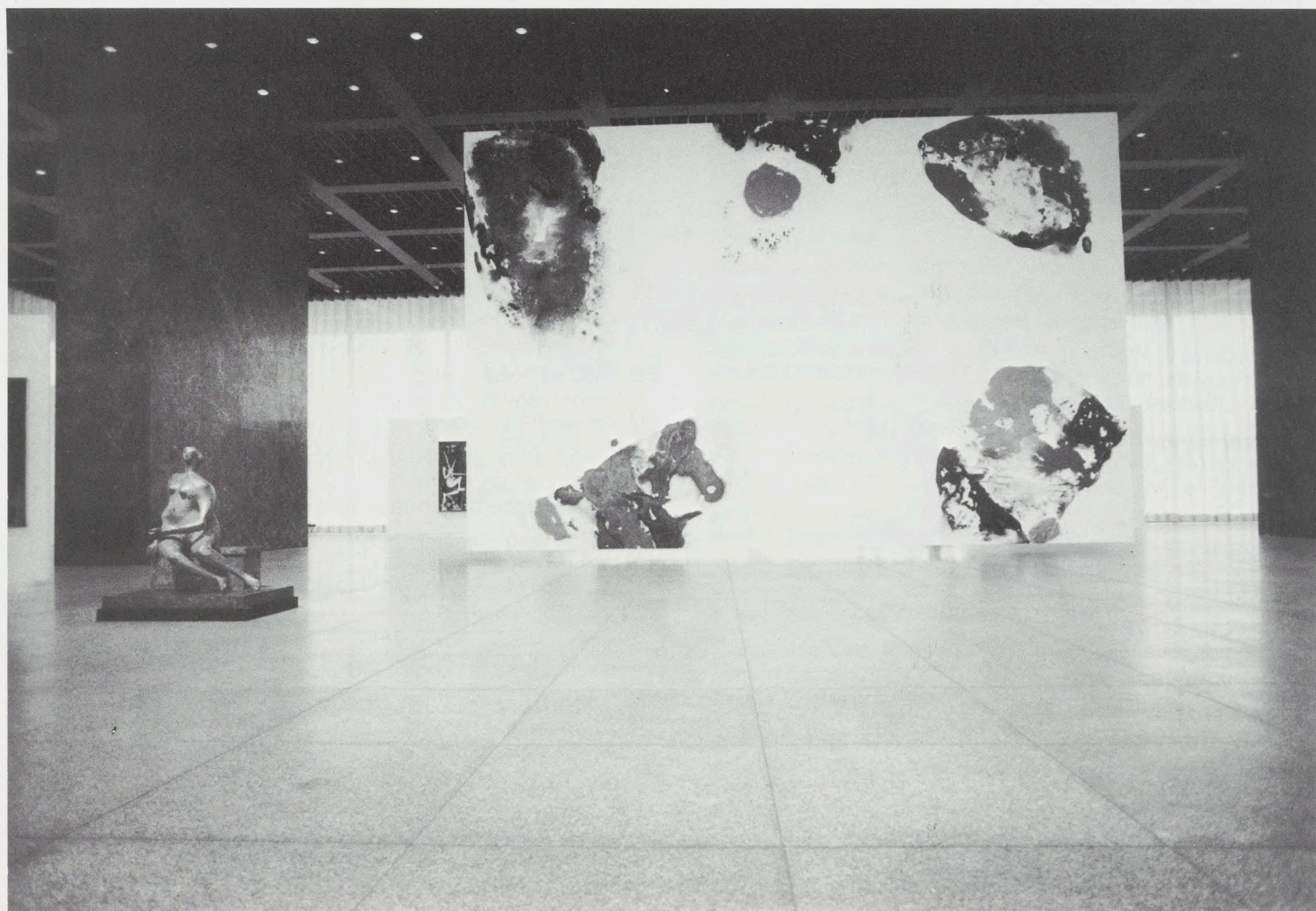
Sam Francis' paintings are hymns to the joy of life. For the painter himself, who has suffered many illnesses, they are the same as life. Francis, like Monet, Bonnard, and Matisse before him, celebrates the mysteries of universal creation and perception, and of emotional absorption into the world with each stroke he places on his canvas.

His is a recondite existence.

Footnotes

1. Betty Freeman, *Sam Francis, Ideas and Paintings*, unpublished manuscript.
2. See Irving Sandler, *The Triumph of American Painting*, Praeger Publishers, New York, 1970, pp. 217-219.
3. Letter to Gordon M. Smith, January 1, 1959 in catalogue of the exhibition, *Paintings by Clyfford Still*, Albright Art Gallery, Buffalo, New York, November 5 — December 13, 1959.
4. Several early works were destroyed by fire c. 1949 in the home of the artist's father at San Mateo, California.
5. "In sum all this gray
Throughout the long winter
"Should devote its time
To finding form for itself."
Verse 2 from *De l'Hiver*, poems by Guillevic, Editions Galanis, Paris, 1971.
6. In conversation with the writer, May 1971.
7. Lawrence Alloway, "European Painting Since World War II", *Contemporary Art in the Albright-Knox Art Gallery*, Praeger Publishers, New York, 1972.
8. Rothko titled one of his works in 1954 *Homage to Matisse*, a gesture all the more important for its connotations as he had simply been enumerating his works since 1948.
9. Explaining the confusion of dates, Priscilla Colt notes that the painting was reworked in 1958 (letter to Albright-Knox Art Gallery, January 5, 1972). We may therefore conclude that any reworking was probably done at the time the artist embarked on several important canvases with titles drawn from Melville's novel and at which time he renamed this work from *Summer #4* to *The Whiteness of the Whale*, the title of one of Melville's chapters in *Moby Dick*.
10. Sir Herbert Read, "Eté #1", *Quadrum* No. 5, p. 92.
11. *Cimaise*, vol. 16, #90, p. 61.
12. *Sam Francis, Recent Paintings*, Los Angeles County Museum of Art, Los Angeles, 1970.

(Fig. E) *Berlin Mural*, approximately 26 feet high and 40 feet wide, at the National Gallery in West Berlin.
Not in the exhibition.



CATALOG OF THE EXHIBITION

PAINTINGS

1. *Untitled*, 1947
oil on canvas, 47 $\frac{13}{16}$ " x 60 $\frac{1}{16}$ "
The artist
2. *Untitled (Pale Green)*, 1948
oil on canvas, 46" x 36"
The artist
3. *Composition*, 1948
oil on canvas, 35 $\frac{3}{4}$ " x 39 $\frac{3}{4}$ "
The Prudential Insurance Company of America
Newark, New Jersey
4. *Rim #1*, 1948-49
oil on canvas, 38 $\frac{1}{16}$ " x 26"
The artist
5. *For Fred*, 1949
oil on canvas, 59" x 40"
The artist
6. *Opposites*, 1950
oil on canvas, 96" x 72"
The artist
7. *White Painting*, 1950
oil on canvas, 80" x 64"
The National Museum of Western Art, Tokyo, Japan
8. *Red and Pink*, 1950
oil on canvas, 64" x 51"
Private Collection, Paris, France
through Kornfeld and Klipstein, Bern, Switzerland
9. *White, Green, Pink*, 1950
oil on canvas, 65 $\frac{1}{2}$ " x 38"
Mr. and Mrs. Georges Duthuit, Paris, France
10. *White #4*, 1950-51
oil on canvas, 69" x 59"
Robert Elkon Gallery, New York
11. *Grey Space*, 1950-51
oil on canvas, 45 $\frac{3}{4}$ " x 32"
Ulster Museum, Belfast, Northern Ireland
12. *Red and Pink*, 1951
oil on canvas, 80" x 65 $\frac{7}{8}$ "
San Francisco Museum of Art, San Francisco, California
Gift of Mrs. Wellington S. Henderson
13. *Composition White II*, 1951
oil on canvas, 78" x 67 $\frac{1}{2}$ "
Martha Jackson Gallery, New York
14. *Composition in White*, 1951
oil on canvas, 64" x 51 $\frac{1}{2}$ "
Gimpel Fils Ltd., London, England
15. *Upper Air*, 1951
oil on canvas, 57 $\frac{1}{4}$ " x 46"
Mr. and Mrs. Guy Weill
16. *White*, 1951
oil on canvas, 56" x 40 $\frac{1}{4}$ "
Galerie Jacques Dubourg, Paris, France
17. *Grey Yellowed*, 1952
oil on canvas, 78 $\frac{3}{4}$ " x 127 $\frac{1}{4}$ "
The artist
18. *Blue Black*, 1952
oil on canvas, 117" x 76 $\frac{1}{4}$ "
Albright-Knox Art Gallery, Buffalo, New York
Gift of Seymour H. Knox, 1956
19. *Deep Blue*, 1952
oil on canvas, 98 $\frac{1}{2}$ " x 59"
Mr. and Mrs. Georges Duthuit, Paris, France
20. *St. Honoré*, 1952
oil on canvas, 79 $\frac{1}{4}$ " x 53"
Martha Jackson Gallery, New York
21. *Composition*, 1952
oil on canvas, 76 $\frac{1}{2}$ " x 32"
Marlborough Gallery, Inc., New York
- *22. *Untitled (Blue)*, 1952
oil on canvas, 76 $\frac{1}{2}$ " x 51"
Minami Gallery, Tokyo, Japan
23. *Big Red*, 1953
oil on canvas, 120" x 76 $\frac{1}{4}$ "
The Museum of Modern Art, New York
Gift of Mr. and Mrs. David Rockefeller, 1955
24. *Grey White*, 1953
oil on canvas, 49 $\frac{1}{4}$ " x 83 $\frac{1}{8}$ "
The artist
25. *Circular Blue*, 1953
oil on canvas, 78" x 69 $\frac{1}{4}$ "
Mrs. H. Gates Lloyd, Haverford, Pennsylvania
26. *Black in Red*, 1953
oil on canvas, 77" x 51 $\frac{1}{4}$ "
The Museum of Modern Art, New York
Blanchette Rockefeller Fund, 1955
27. *Deep Black*, 1954
oil on canvas, 108" x 78 $\frac{1}{2}$ "
Idemitsu Art Gallery, Tokyo, Japan
28. *Abstraction*, 1954
oil on canvas, 78" x 73 $\frac{1}{8}$ "
The Montreal Museum of Fine Arts, Montreal, Canada
Gift of Mr. and Mrs. Maurice Corbeil and Gilles Corbeil, 1961
- **29. *Composition in Black and Yellow*, 1954
oil on canvas, 77" x 51"
Kunstsammlung Nordrhein-Westfalen,
Düsseldorf, Germany
30. *Red and Black*, 1954
oil on canvas, 76 $\frac{7}{8}$ " x 38 $\frac{1}{8}$ "
The Solomon R. Guggenheim Museum, New York
31. *Big Orange*, 1954-55
oil on canvas, 118" x 76"
Private Collection, Zurich, Switzerland
32. *Red in Red*, 1955
oil on canvas, 78" x 78"
Mr. and Mrs. Harry W. Anderson, Atherton, California
33. *Deep Blue and Black*, 1955
oil on canvas, 77" x 52"
Mrs. Elizabeth Kornfeld, Bern, Switzerland
34. *Black and Yellow*, 1955
oil on canvas, 76" x 51"
Galerie Beyeler, Basel, Switzerland
35. *Arcueil*, 1956
oil on canvas, 82" x 72 $\frac{1}{2}$ "
Washington University Art Gallery, St. Louis, Missouri
36. *Deep Blue, Yellow, Red*, 1956
oil on canvas, 65 $\frac{1}{2}$ " x 52 $\frac{1}{2}$ "
Mr. and Mrs. Harry W. Anderson, Atherton, California
37. *Untitled*, 1956
oil on canvas, 51" x 38 $\frac{1}{4}$ "
Albright-Knox Art Gallery, Buffalo, New York
Gift of David K. Anderson in memory of
Martha Jackson, 1969

*Shown in Buffalo only

**Not shown in Dallas

38. *Basel Mural*, 1956-58
oil on canvas, 151½" x 237¼"
Pasadena Art Museum, Pasadena, California
Gift of the Artist
39. *The Whiteness of the Whale*, 1957
oil on canvas, 104½" x 85½"
Albright-Knox Art Gallery, Buffalo, New York
Gift of Seymour H. Knox, 1959
40. *Middle Blue*, 1957
oil on canvas, 72" x 95½"
Martha Jackson Gallery, New York
41. *Honeyed*, 1957
oil on canvas, 72" x 41"
Galerie Beyeler, Basel, Switzerland
42. *Untitled*, 1957-58
oil on canvas, 114" x 140"
The artist
43. *Study for Moby Dick*, 1958
oil on canvas, 38⅞" x 51"
Mr. Eberhard W. Kornfeld, Bern, Switzerland
44. *Red*, 1958
oil on canvas, 78⅞" x 59¼"
Museum of Art, Carnegie Institute,
Pittsburgh, Pennsylvania
45. *Untitled*, 1958-59
oil on canvas, 108" x 75"
Pasadena Art Museum, Pasadena, California
Pasadena Art Museum Purchase
46. *Emblem*, 1959
oil on canvas, 93" x 156¼"
Mr. and Mrs. Algur H. Meadows
47. *Untitled*, 1959
oil on canvas, 96" x 116"
Art Gallery of Ontario, Toronto, Canada
Gift from the Women's Committee Fund, 1960
48. *Abstraction*, 1959
oil on canvas, 84" x 50"
Whitney Museum of American Art, New York
Bequest of Udo M. Reinach
49. *Composition*, 1960
oil on canvas, 90¾" x 79"
The artist
50. *Blue Balls*, 1960
oil on canvas, 90¾" x 71"
National Collection of Fine Arts, Smithsonian Institution,
Washington, D.C.
Gift of S. C. Johnson and Son, Inc.
51. *Blue in Motion, III*, 1960-62
oil on canvas, 45" x 57½"
Private Collection, Los Angeles, California
52. *Blue Balls*, 1960
oil on canvas, 39½" x 32"
Mr. Eberhard W. Kornfeld, Bern, Switzerland
53. *Blue Ball Series — Untitled*, 1961
oil and acrylic on canvas, 72" x 96"
Mr. Edwin Janss, Jr., Thousand Oaks, California
54. *Why Then Opened, I*, 1962-63
acrylic on canvas, 84" x 72"
Dallas Museum of Fine Arts, Dallas, Texas
Gift of Mr. and Mrs. Algur H. Meadows
55. *Silvio Set Two*, 1963
oil on canvas, 60" x 40"
Yale University Art Gallery, New Haven, Connecticut
Gift of Solomon Byron Smith, B.A. 1928
56. *When White*, 1964
oil on canvas, 98" x 76"
Martha Jackson Gallery, New York
57. *Bright Ring II*, 1965
acrylic on canvas, 102" x 72"
André Emmerich Gallery, New York
58. *Iris*, 1965
acrylic on canvas, 89½" x 71"
Mr. Peter Selz, Berkeley, California
59. *Bright Ring: Instant Sites*, 1965
oil on canvas, 47½" x 40"
André Emmerich Gallery, New York
60. *Untitled*, 1965
acrylic on canvas, 43½" x 30"
Martha Jackson Gallery, New York
61. *White Ring*, 1966
acrylic on canvas, 118¼" x 158"
The artist
62. *Green*, 1967
acrylic on canvas, 120" x 96"
The artist
63. *Untitled*, 1968
acrylic on canvas, 150" x 234"
The artist
64. *Untitled*, 1969
acrylic on canvas, 144" x 216"
Los Angeles County Museum of Art, Los Angeles, California
Gift of Sam Francis through the Contemporary Art Council
65. *Upper Red*, 1969-70
acrylic on canvas, 144" x 324"
The artist
66. *Berkeley*, 1970
acrylic on canvas, 168" x 108"
University Art Museum, Berkeley, California
Museum Purchase with funds from the
Janss Foundation and the National Endowment for the Arts
67. *Untitled*, 1970
acrylic on canvas, 108" x 80"
André Emmerich Gallery, New York
68. *Untitled*, 1970
acrylic on canvas, 96" x 120"
André Emmerich Gallery, New York
69. *Untitled*, 1970
acrylic on canvas, 96" x 108"
André Emmerich Gallery, New York
70. *E VIII*, 1971
acrylic on canvas, 79" x 138"
André Emmerich Gallery, New York
71. *Santa Monica I*, 1972
acrylic on canvas, 64" x 44⅞"
André Emmerich Gallery, New York
72. *Santa Monica II*, 1972
acrylic on canvas, 51½" x 64"
André Emmerich Gallery, New York
73. *Untitled*, 1972
acrylic on canvas, 156" x 96"
The artist
Not illustrated

WORKS ON PAPER

N.B. Scale and volume are usually two entirely different things, but not necessarily in Francis' works. The smallest works on paper can convey as great a sense of volume as the largest canvases. Again, we are conscious of the works as but details in varying sizes of the vast continuum in the artist's imagination. Francis dislikes the term "drawings" as denoting an approach essentially different from that of painting. For him, the process is the same regardless of the size and substance of the support. The catalogue designations could therefore have been as easily divided into "paintings on canvas" and "paintings on paper."

74. *Untitled*, c. 1948
watercolor, 21" x 14½"
Martha Jackson Gallery, New York
75. *Untitled*, c. 1949
ink, 21" x 14½"
Martha Jackson Gallery, New York
76. *Untitled*, 1949
ink, 16½" x 11¾"
The artist
77. *Untitled*, 1949
ink, 12" x 14½"
The artist
78. *Black Rectangle*, c. 1950
ink and wash, 25¼" x 19¼"
Martha Jackson Gallery, New York
79. *Grey Cloud Study*, c. 1950
ink, 25½" x 18"
Martha Jackson Gallery, New York
80. *Untitled*, 1950
ink, 21" x 14½"
Martha Jackson Gallery, New York
81. *Untitled*, 1950
egg tempera, 10¾" x 14"
The artist
82. *Study for Black Painting*, 1950
mixed media, 14¾" x 10¾"
The artist
83. *Untitled*, (for Fred Martin), 1950
egg tempera, 14" x 10¼"
The artist
84. *Untitled* (This is for you Fred), 1950
watercolor, 12" x 7¼"
The artist
85. *Yellow*, 1951
gouache, 29½" x 41"
Mr. and Mrs. David K. Anderson, Ardsley-on-Hudson, New York
86. *Black Composition*, 1951
gouache, 16" x 11"
Gimpel Fils Ltd., London, England
87. *Untitled*, 1951
egg tempera, 14" x 11"
The artist
88. *Untitled*, 1954
ink, 22" x 18"
Mr. Paul Jenkins, New York
89. *Untitled*, 1954
ink, 22" x 18"
Mr. Paul Jenkins, New York
90. *Untitled* (Black & Yellow), 1955
gouache, 17½" x 14"
Mr. and Mrs. David K. Anderson, Ardsley-on-Hudson, New York
91. *Sky Forms*, 1956
watercolor, 29" x 22"
Mr. Seymour H. Knox, Buffalo, New York
92. *Painting*, 1957
watercolor, 29½" x 42½"
Martha Jackson Gallery, New York
93. *Rose and Blue*, 1957
watercolor, 30" x 22"
Mr. and Mrs. Robert I. Millonzi, Buffalo, New York
94. *Untitled*, 1957
watercolor, 22½" x 30"
The artist
95. *Untitled*, 1957
gouache, 22½" x 30"
The artist
96. *Untitled*, 1957
watercolor, 22" x 30"
Mr. and Mrs. Charles U. Banta, Buffalo, New York
97. *Painting*, 1957
gouache, 7½" x 9½"
Martha Jackson Gallery, New York
98. *Untitled*, 1958
watercolor, 41" x 29½"
Santa Barbara Museum of Art, Santa Barbara, California. Museum Purchase Funds, The National Endowment for the Arts and Matching Gifts
99. *Black Instant*, 1958
watercolor, 24¼" x 31⅞"
Albright-Knox Art Gallery, Buffalo, New York
Gift of The Seymour H. Knox Foundation, Inc., 1971
100. *Untitled*, 1958
watercolor, 30¼" x 22¾"
Martha Jackson Gallery, New York
101. *Untitled*, 1958
synthetic polymer, 14" x 11"
The artist
102. *Study for Chase Mural I*, 1959
gouache, 21" x 99"
Martha Jackson Gallery, New York
103. *Study for Chase Mural II*, 1959
gouache, 20¾" x 99"
Martha Jackson Gallery, New York
104. *White Line*, 1959
gouache, 27" x 40"
Martha Jackson Gallery, New York
105. *Untitled*, 1959
gouache, 37" x 29"
Mr. and Mrs. David K. Anderson, Ardsley-on-Hudson, New York
106. *Untitled*, 1959
acrylic, 12" x 8"
The artist

107. *Untitled*, 1959
egg tempera, 11 $\frac{3}{4}$ " x 8 $\frac{1}{4}$ "
The artist
108. *Untitled*, 1959
gouache, 8" x 11 $\frac{3}{4}$ "
The artist
109. *Peterscape*, 1960
gouache, 73 $\frac{3}{4}$ " x 43 $\frac{1}{2}$ "
Mr. Peter Cochrane, London, England
110. *Blue Series No. 1*, 1960
gouache, 41 $\frac{1}{2}$ " x 29 $\frac{1}{2}$ "
Martha Jackson Gallery, New York
111. *Untitled*, 1960
acrylic, 36 $\frac{3}{4}$ " x 23 $\frac{1}{2}$ "
The artist
112. *Untitled*, 1960
mixed media, 30" x 22 $\frac{5}{16}$ "
The artist
113. *Blue Figure I*, 1960
watercolor, 25 $\frac{1}{4}$ " x 19 $\frac{3}{4}$ "
Martha Jackson Gallery, New York
114. *Blue Figure II*, 1960
watercolor, 21" x 17"
Martha Jackson Gallery, New York
115. *Untitled*, 1960
acrylic, 18 $\frac{1}{2}$ " x 25"
The artist
116. *Blue Figure III*, 1960
watercolor, 12 $\frac{1}{2}$ " x 19"
Martha Jackson Gallery, New York
117. *Composition Rouge*, 1960
gouache, 17 $\frac{1}{2}$ " x 13"
Martha Jackson Gallery, New York
118. *Untitled*, 1961
mixed media, 22 $\frac{1}{8}$ " x 35 $\frac{1}{2}$ "
The artist
119. *Bern*, 1961
gouache, 25 $\frac{1}{2}$ " x 30"
Martha Jackson Gallery, New York
120. *Multi-Color Gouache*, 1961
gouache, 18" x 22"
Martha Jackson Gallery, New York
121. *Untitled*, 1962
mixed media, 22 $\frac{1}{2}$ " x 30"
The artist
122. *Untitled*, 1963
acrylic, 27" x 40 $\frac{3}{4}$ "
The artist
123. *Los Angeles*, 1963
gouache, 26 $\frac{3}{4}$ " x 40 $\frac{3}{4}$ "
Martha Jackson Gallery, New York
124. *Untitled*, 1963
mixed media, 13" x 9 $\frac{1}{4}$ "
The artist
125. *Untitled*, 1964
acrylic, 45 $\frac{3}{8}$ " x 35"
The artist
126. *Blue Composition*, 1964
gouache, 30" x 22 $\frac{1}{2}$ "
Martha Jackson Gallery, New York
127. *Untitled*, 1964
acrylic, 27 $\frac{1}{2}$ " x 41"
The artist
128. *Bright Ring Drawing*, 1964
watercolor, 27" x 41"
André Emmerich Gallery, New York
129. *Multi-Color Gouache II*, 1964
gouache, 22" x 30"
Martha Jackson Gallery, New York
130. *Untitled*, 1965
acrylic, 27 $\frac{1}{4}$ " x 39 $\frac{3}{4}$ "
The artist
131. *Untitled*, 1965
gouache, 22 $\frac{1}{2}$ " x 30 $\frac{1}{2}$ "
Martha Jackson Gallery, New York
132. *Untitled*, 1965
gouache, 22 $\frac{1}{4}$ " x 11 $\frac{1}{4}$ "
Martha Jackson Gallery, New York
133. *Untitled* (John Bennett Series), 1967
acrylic, 22 $\frac{1}{4}$ " x 23"
The artist
134. *Untitled* (John Bennett Series), 1967
acrylic, 20" x 19 $\frac{3}{4}$ "
The artist
135. *Untitled*, 1968
acrylic, 40 $\frac{3}{4}$ " x 27 $\frac{1}{4}$ "
The artist
136. *69-101*, 1969
acrylic, 48" x 64"
André Emmerich Gallery, New York
137. *69-012*, 1969
acrylic, 31" x 22"
André Emmerich Gallery, New York
138. *Untitled*, 1969
acrylic, 30" x 25 $\frac{1}{4}$ "
The artist
139. *Untitled*, 1969
gouache, 29 $\frac{1}{2}$ " x 41 $\frac{1}{2}$ "
Martha Jackson Gallery, New York
140. *Untitled*, 1969
acrylic, 29 $\frac{1}{2}$ " x 41 $\frac{1}{2}$ "
The artist
141. *69-017*, 1969
acrylic, 28" x 20"
André Emmerich Gallery, New York
142. *Untitled*, 1969
acrylic, 14 $\frac{3}{4}$ " x 20"
The artist
143. *70-103*, 1970
acrylic, 48" x 64"
André Emmerich Gallery, New York
144. *Untitled*, 1970
acrylic, 40" x 27 $\frac{1}{4}$ "
The artist
145. *Untitled*, 1970
acrylic, 27 $\frac{3}{4}$ " x 40 $\frac{1}{2}$ "
The artist
146. *Untitled*, 1970
acrylic, 17 $\frac{3}{4}$ " x 23 $\frac{1}{2}$ "
The artist

147. *Untitled*, 1970
acrylic, 11 $\frac{3}{4}$ " x 15"
The artist
148. *Untitled*, 1971
acrylic, 28 $\frac{1}{4}$ " x 44"
The artist
149. *Untitled*, 1971
acrylic, 22 $\frac{1}{4}$ " x 30 $\frac{1}{4}$ "
The artist
150. *Untitled*, 1972
acrylic, 42" x 54"
The artist
Not illustrated

ILLUSTRATIONS

1875

ILLUSTRATIONS



1. *Untitled*, 1947
oil on canvas, 47 $\frac{13}{16}$ " x 60 $\frac{1}{16}$ "
The artist



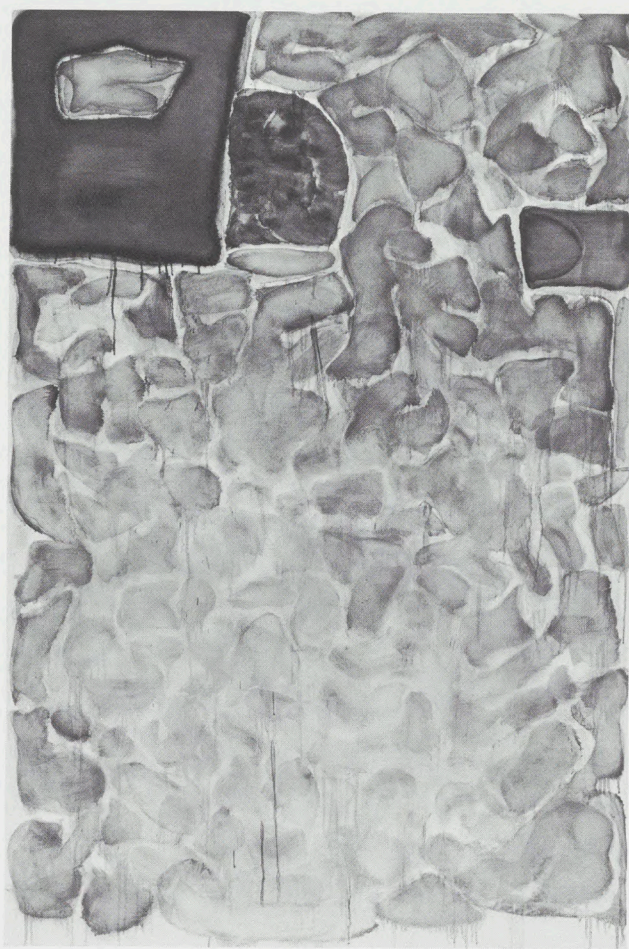
2. *Untitled (Pale Green)*, 1948
oil on canvas, 46" x 36"
The artist



4. *Rim #1*, 1948-49
oil on canvas, 38 $\frac{1}{16}$ " x 26"
The artist



3. *Composition*, 1948
oil on canvas, 35 $\frac{3}{4}$ " x 39 $\frac{3}{4}$ "
The Prudential Insurance Company of America
Newark, New Jersey



5. *For Fred*, 1949
oil on canvas, 59" x 40"
The artist



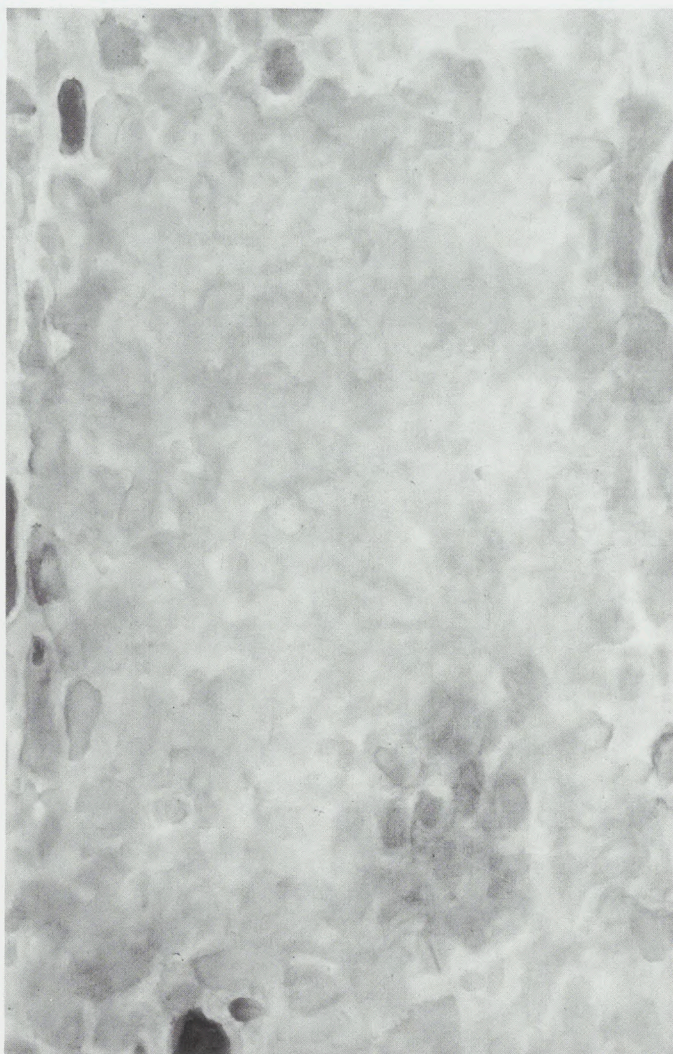
6. *Opposites*, 1950
oil on canvas, 96" x 72"
The artist



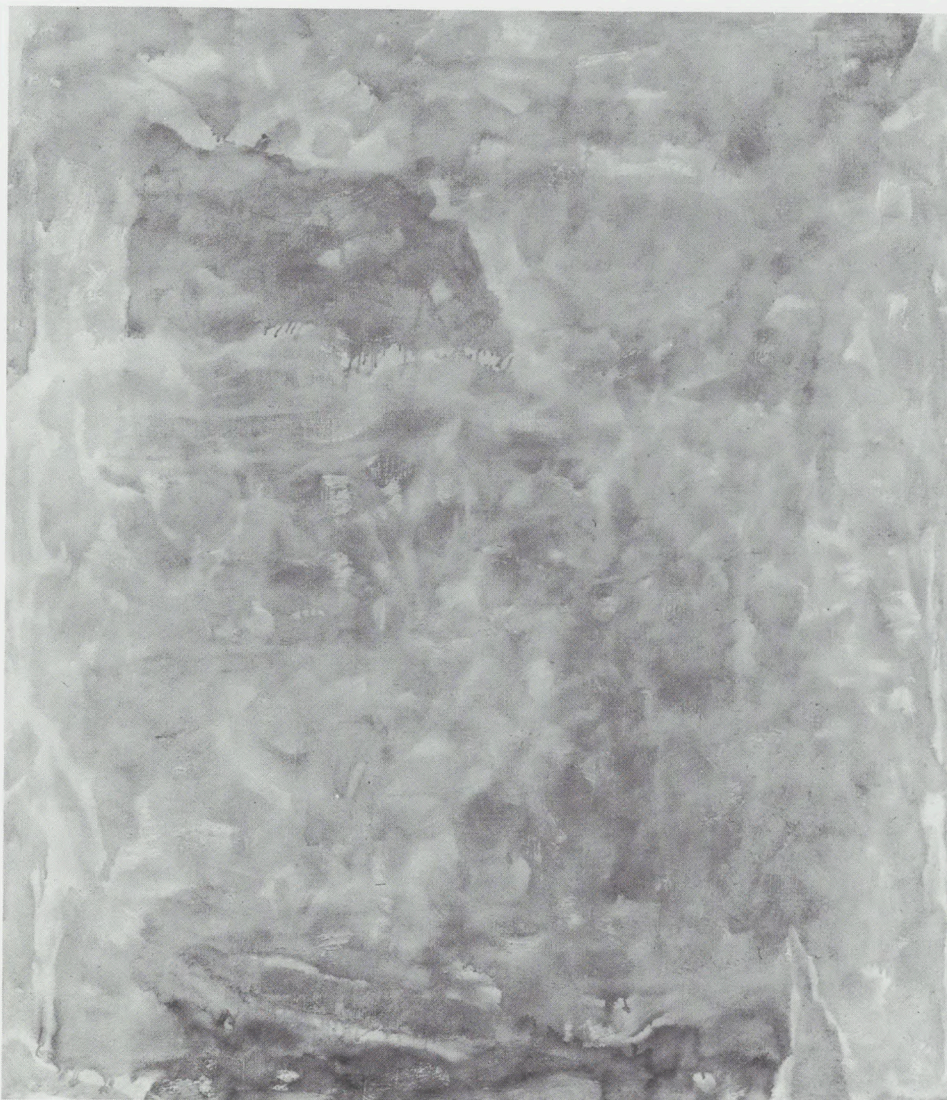
7. *White Painting*, 1950
oil on canvas, 80" x 64"
The National Museum of Western Art, Tokyo, Japan



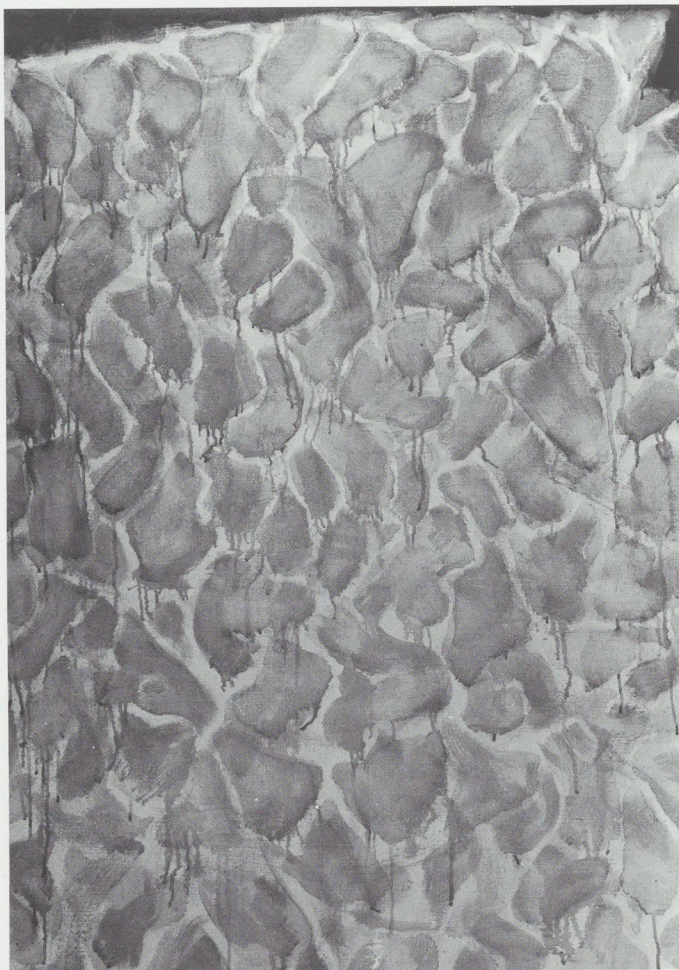
8. *Red and Pink*, 1950
oil on canvas, 64" x 51"
Private Collection, Paris, France



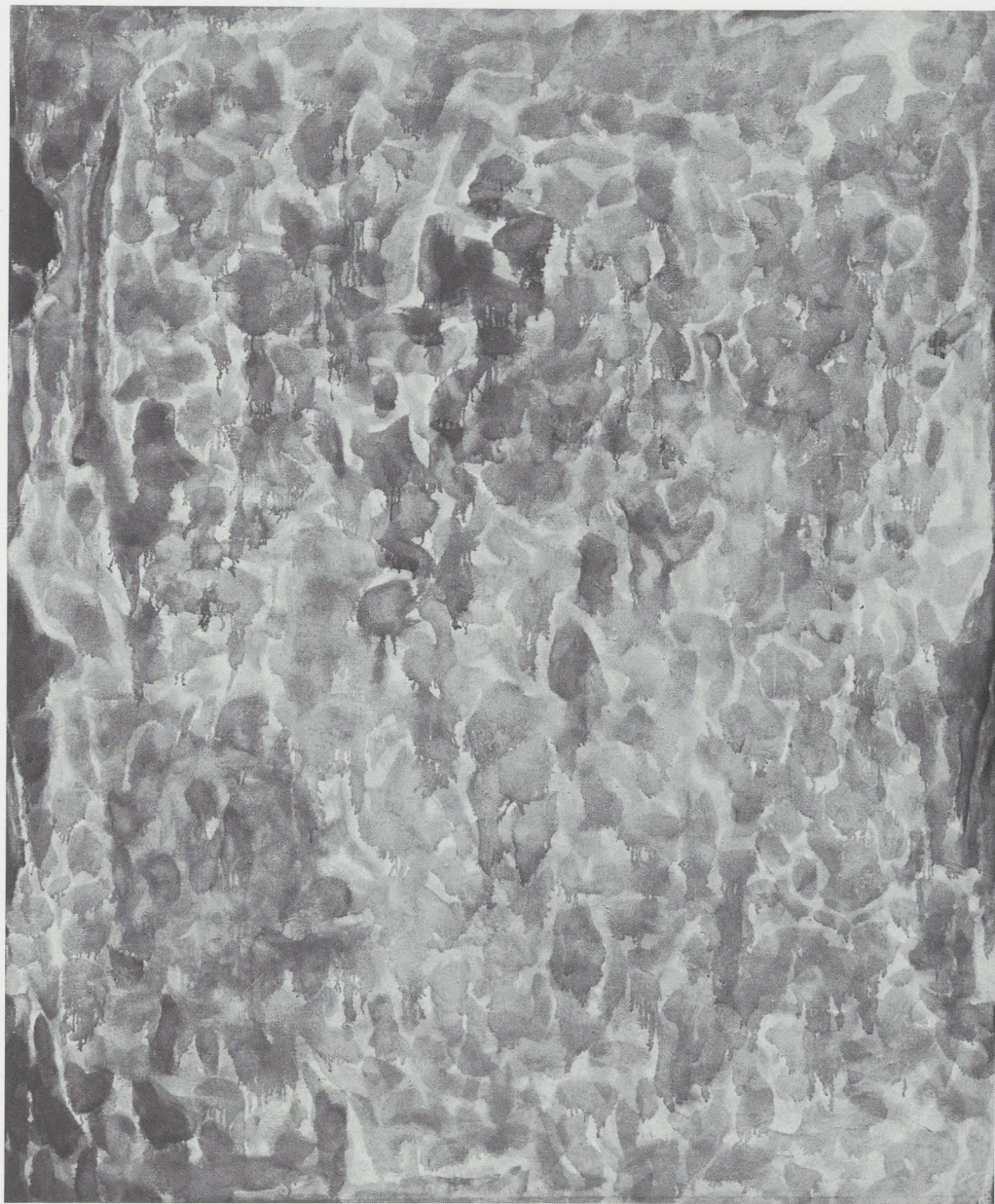
9. *White, Green, Pink*, 1950
oil on canvas, 65½" x 38"
Mr. and Mrs. Georges Duthuit, Paris, France



10. *White #4*, 1950-51
oil on canvas, 69" x 59"
Robert Elkon Gallery, New York



11. *Grey Space*, 1950-51
oil on canvas, 45 $\frac{3}{4}$ " x 32"
Ulster Museum, Belfast, Northern Ireland



12. *Red and Pink*, 1951
oil on canvas, 80" x 65 $\frac{7}{8}$ "
San Francisco Museum of Art, San Francisco, California
Gift of Mrs. Wellington S. Henderson



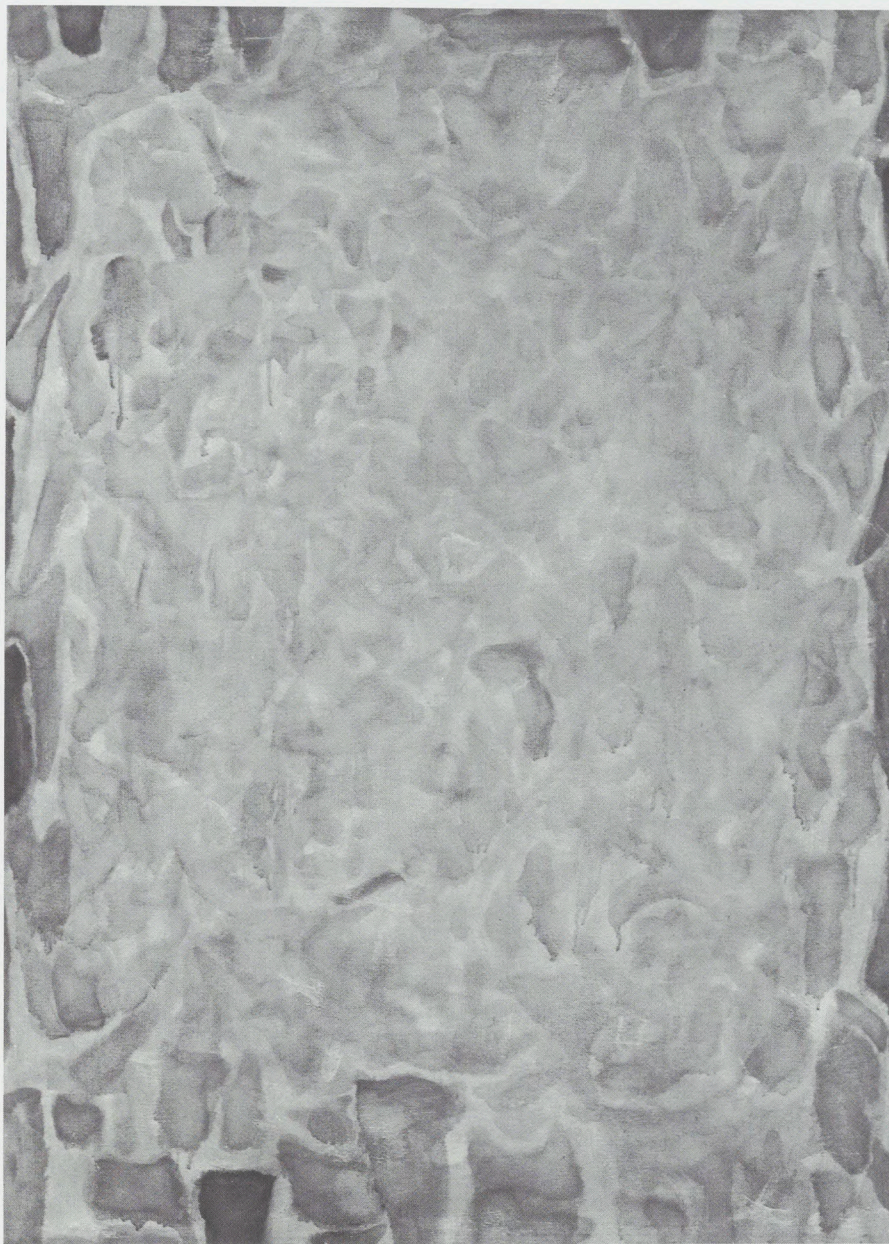
13. *Composition White II*, 1951
oil on canvas, 78" x 67½"
Martha Jackson Gallery, New York



14. *Composition in White*, 1951
oil on canvas, 64" x 51½"
Gimpel Fils, Ltd., London, England



15. *Upper Air*, 1951
oil on canvas, 57¼" x 46"
Mr. and Mrs. Guy Weill



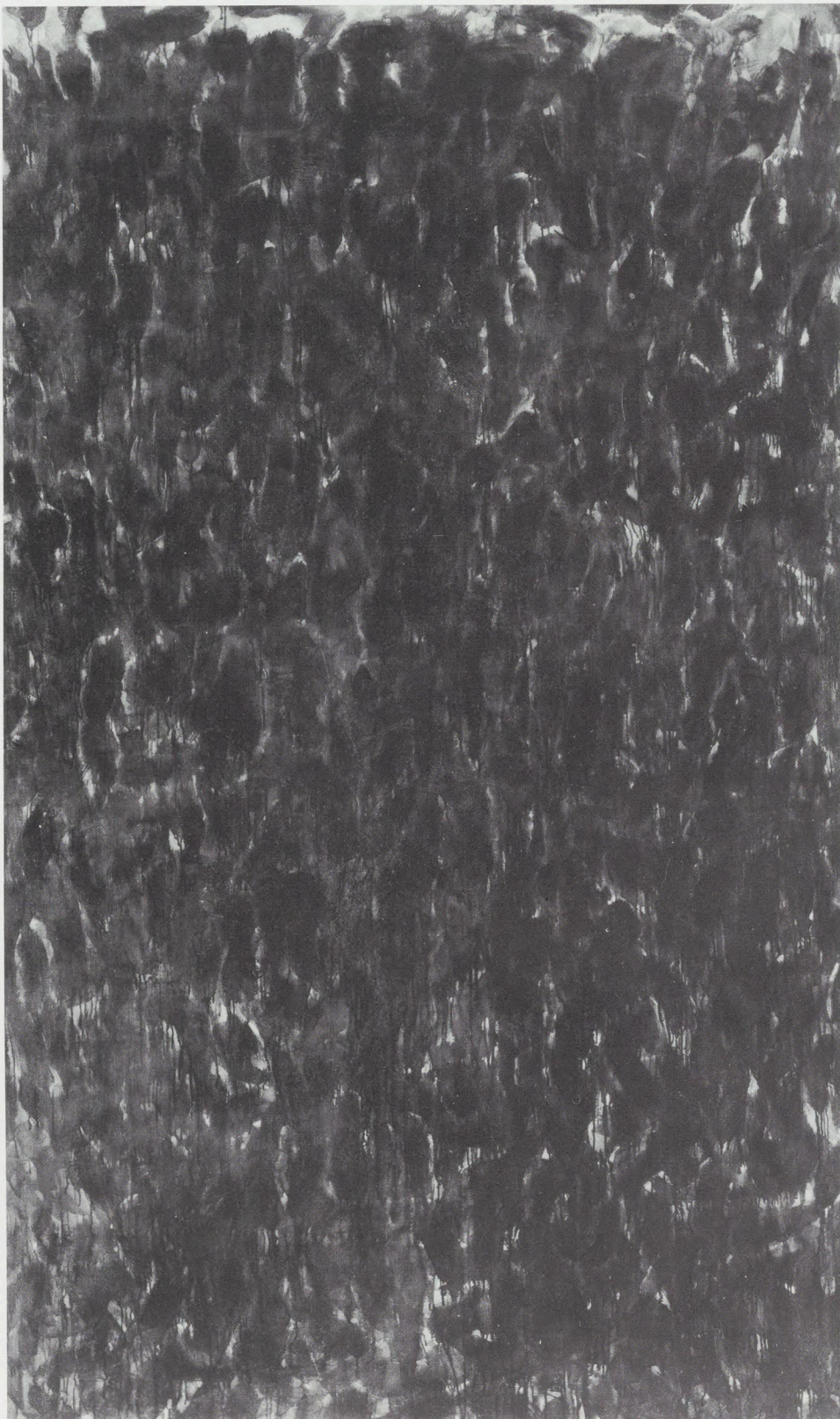
16. *White*, 1951
oil on canvas, 56" x 40 $\frac{1}{4}$ "
Galerie Jacques Dubourg, Paris, France



17. *Grey Yellowed*, 1952
oil on canvas, 78 $\frac{3}{4}$ " x 127 $\frac{1}{4}$ "
The artist



18. *Blue Black*, 1952
oil on canvas, 117" x 76¼"
Albright-Knox Art Gallery, Buffalo, New York
Gift of Seymour H. Knox, 1956



19. *Deep Blue*, 1952
oil on canvas, 98½" x 59"
Mr. and Mrs. Georges Duthuit, Paris, France



20. *St. Honoré*, 1952
oil on canvas, 79 $\frac{1}{4}$ " x 53"
Martha Jackson Gallery, New York



21. *Composition*, 1952
oil on canvas, 76½" x 32"
Marlborough Gallery, Inc., New York

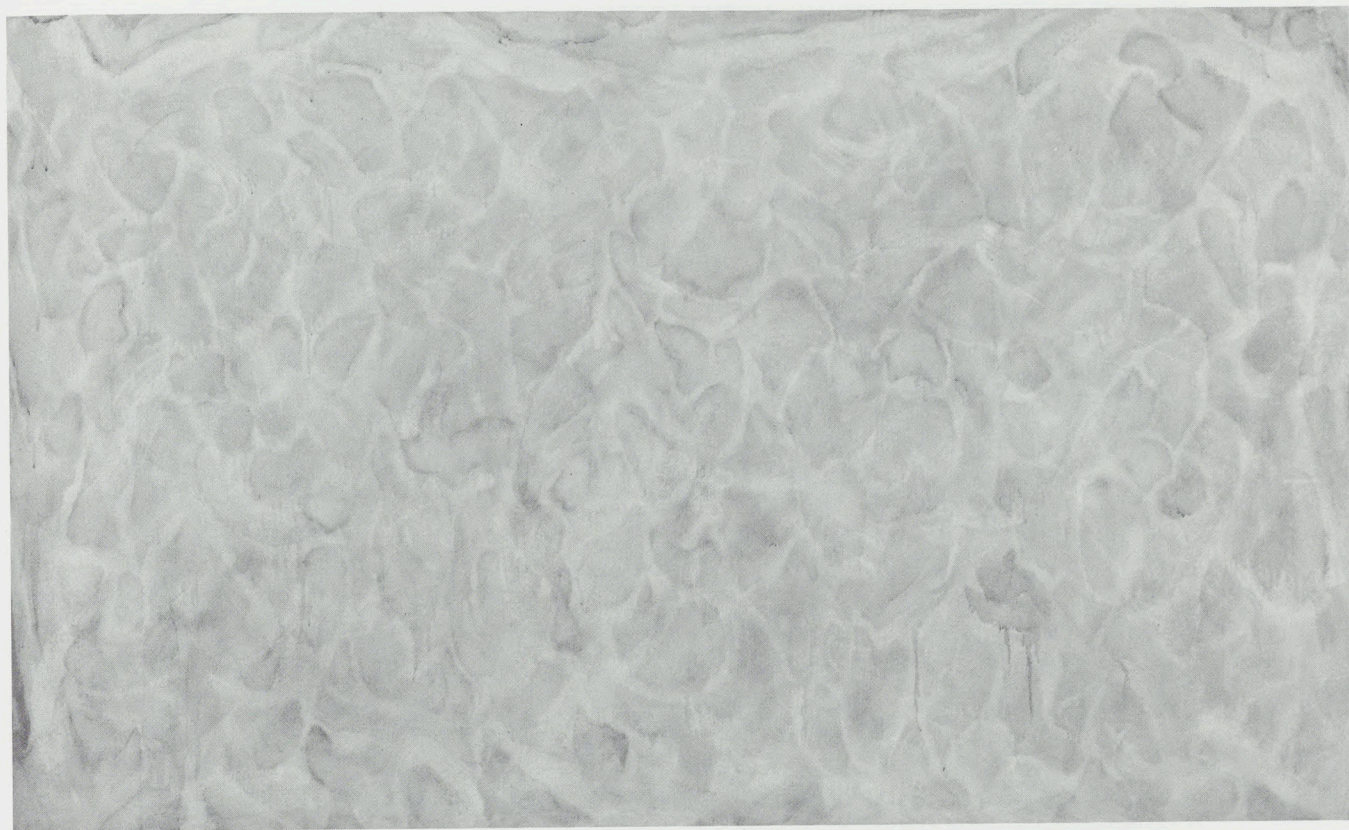


*22. *Untitled (Blue)*, 1952
oil on canvas, 76½" x 51"
Minami Gallery, Tokyo, Japan

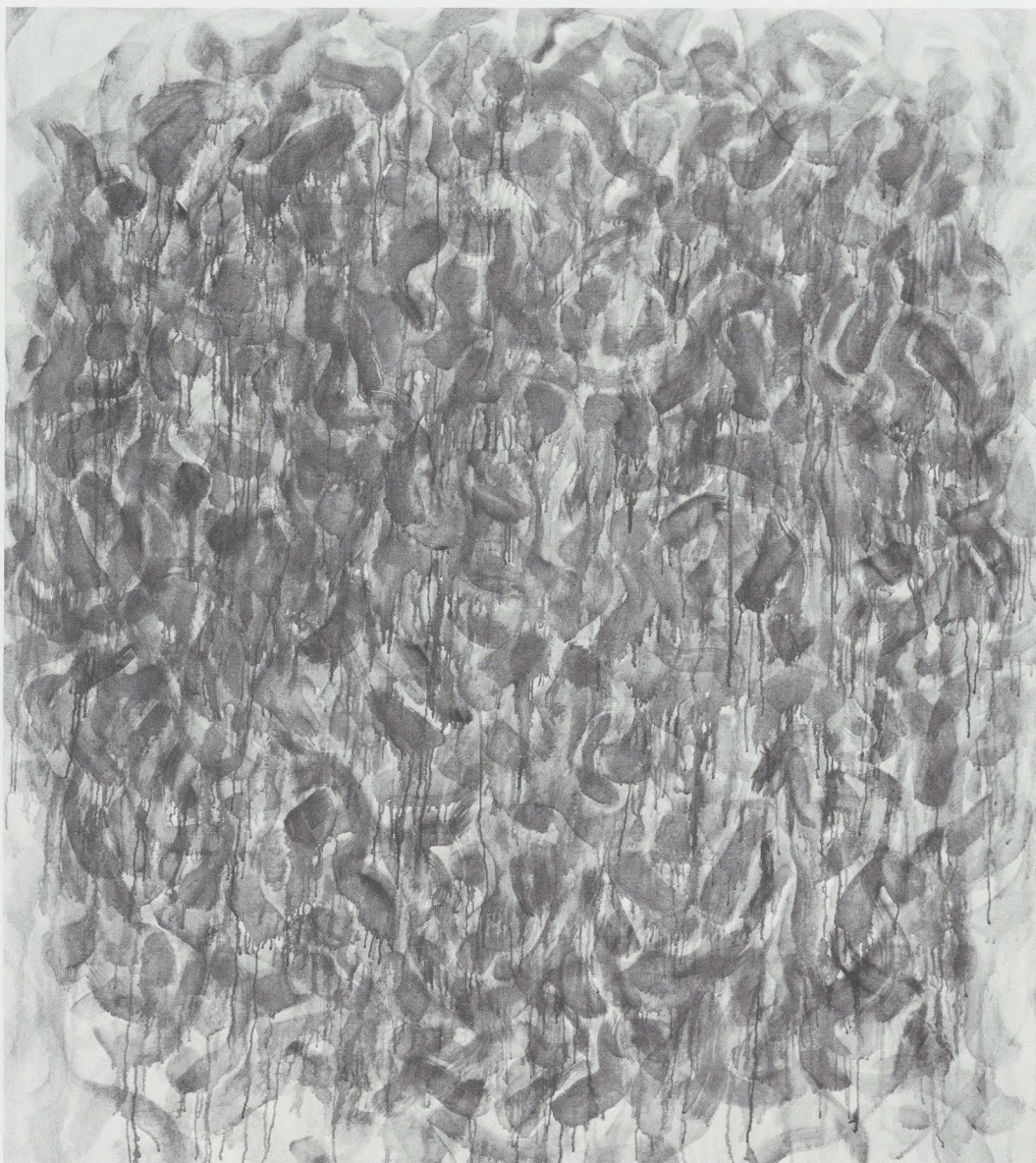
*Shown in Buffalo only



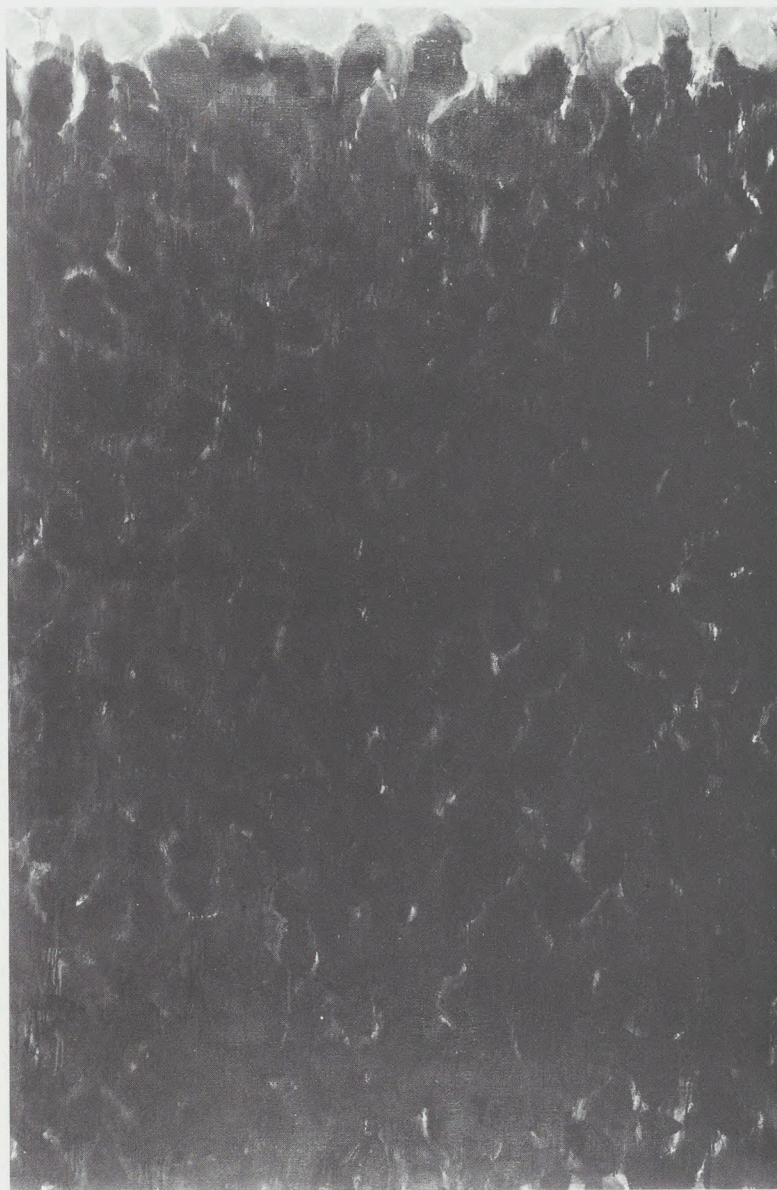
23. *Big Red*, 1953
oil on canvas, 120" x 76¼"
The Museum of Modern Art, New York
Gift of Mr. and Mrs. David Rockefeller, 1955



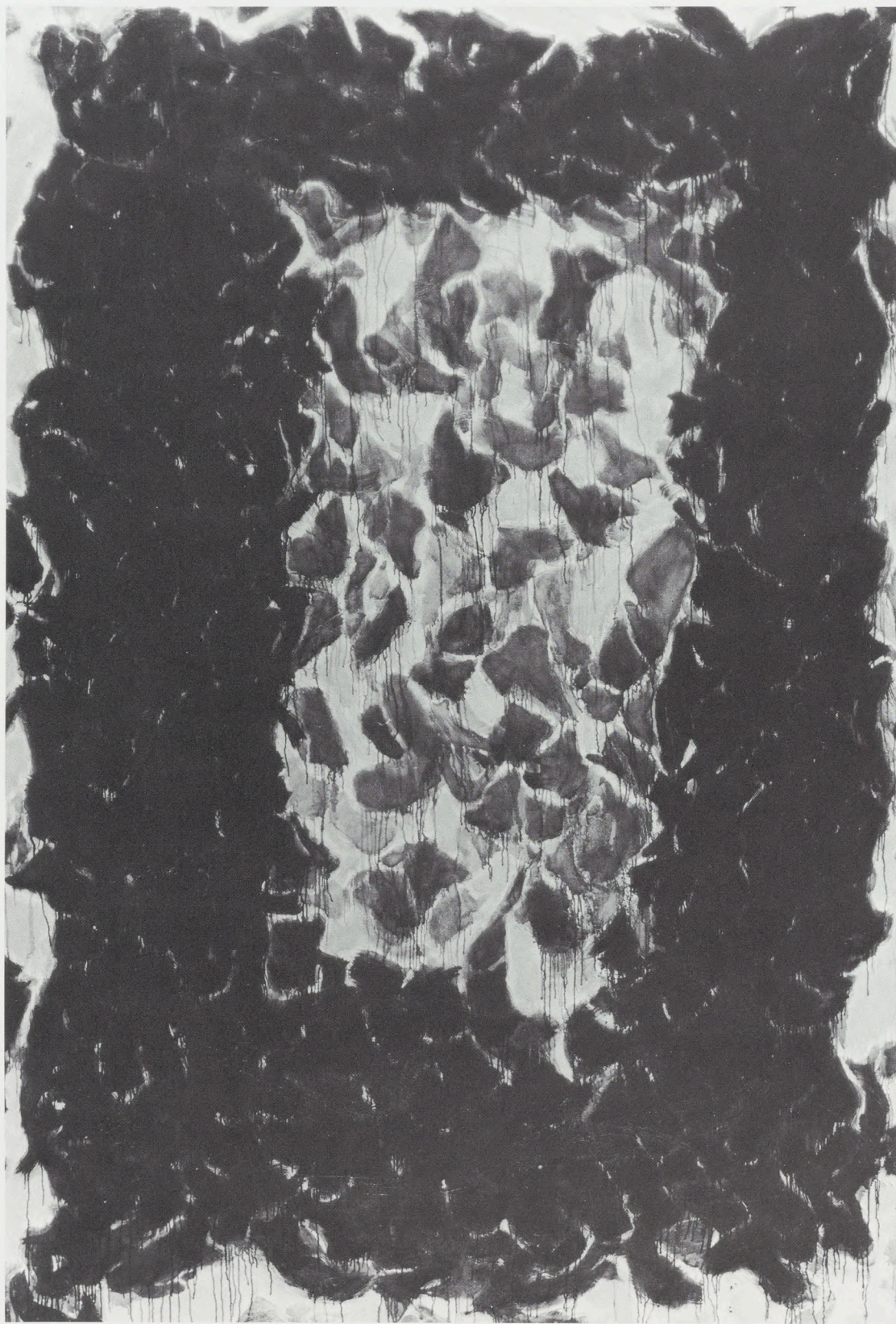
24. *Grey White*, 1953
oil on canvas, 49 $\frac{1}{4}$ " x 83 $\frac{1}{8}$ "
The artist



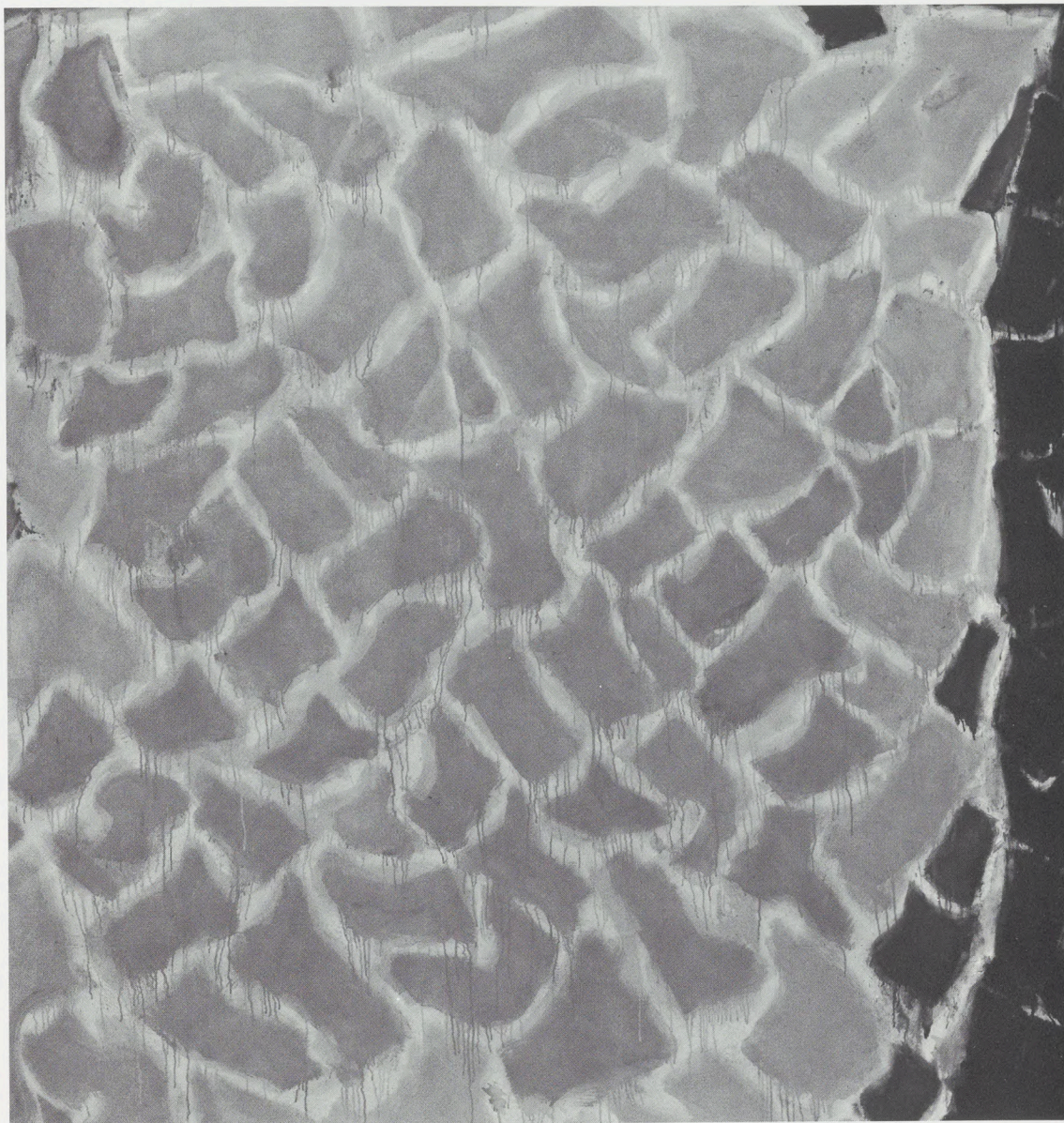
25. *Circular Blue*, 1953
oil on canvas, 78" x 69 $\frac{1}{4}$ "
Mrs. H. Gates Lloyd, Haverford, Pennsylvania



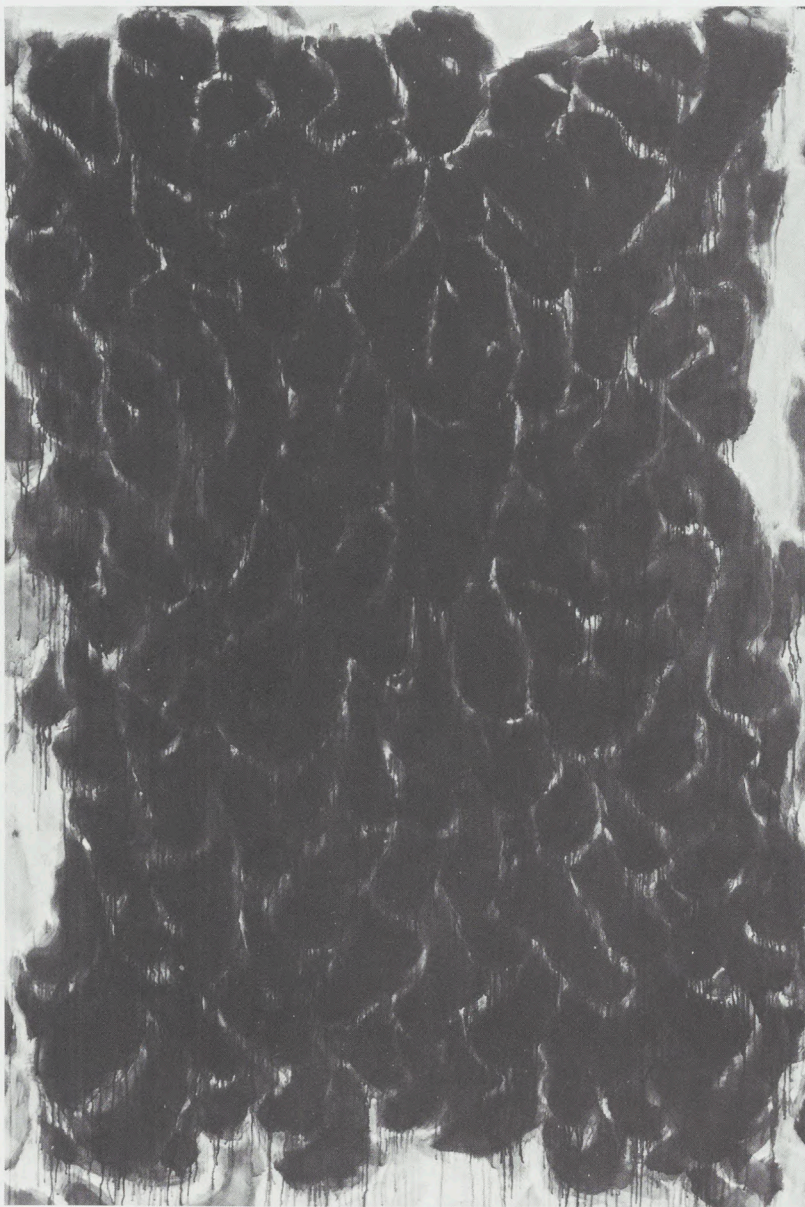
26. *Black in Red*, 1953
oil on canvas, 77" x 51¼"
The Museum of Modern Art, New York
Blanchette Rockefeller Fund, 1955



27. *Deep Black*, 1954
oil on canvas, 108" x 78½"
Idemitsu Art Gallery, Tokyo, Japan

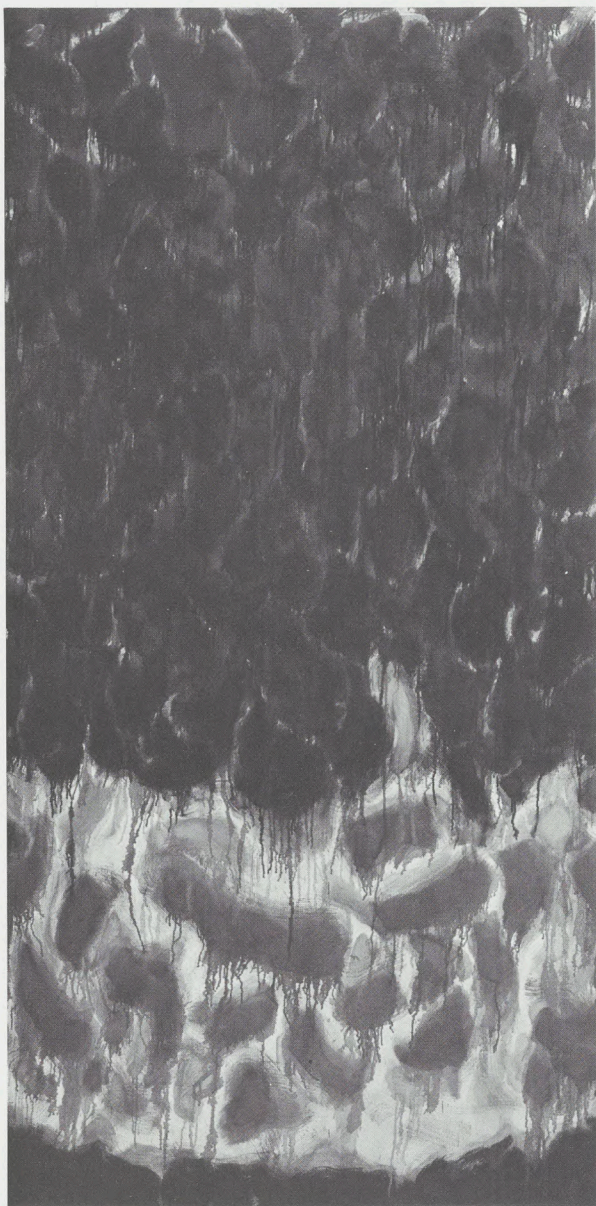


28. *Abstraction*, 1954
oil on canvas, 78" x 73 $\frac{1}{8}$ "
The Montreal Museum of Fine Arts, Montreal, Canada
Gift of Mr. and Mrs. Maurice Corbeil and Gilles Corbeil, 1961

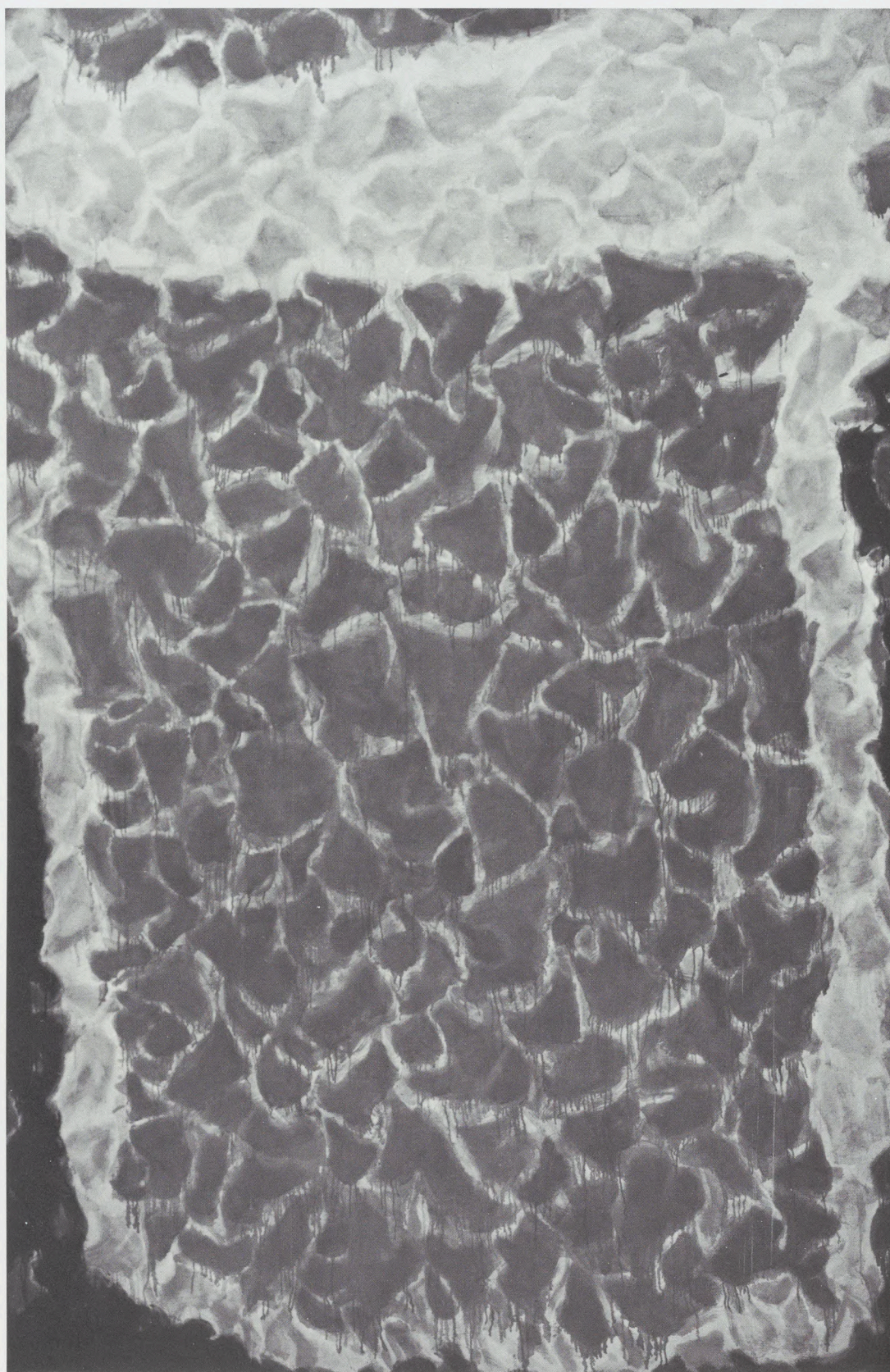


****29.** *Composition in Black and Yellow*, 1954
oil on canvas, 77" x 51"
Kunstsammlung Nordrhein-Westfalen,
Düsseldorf, Germany

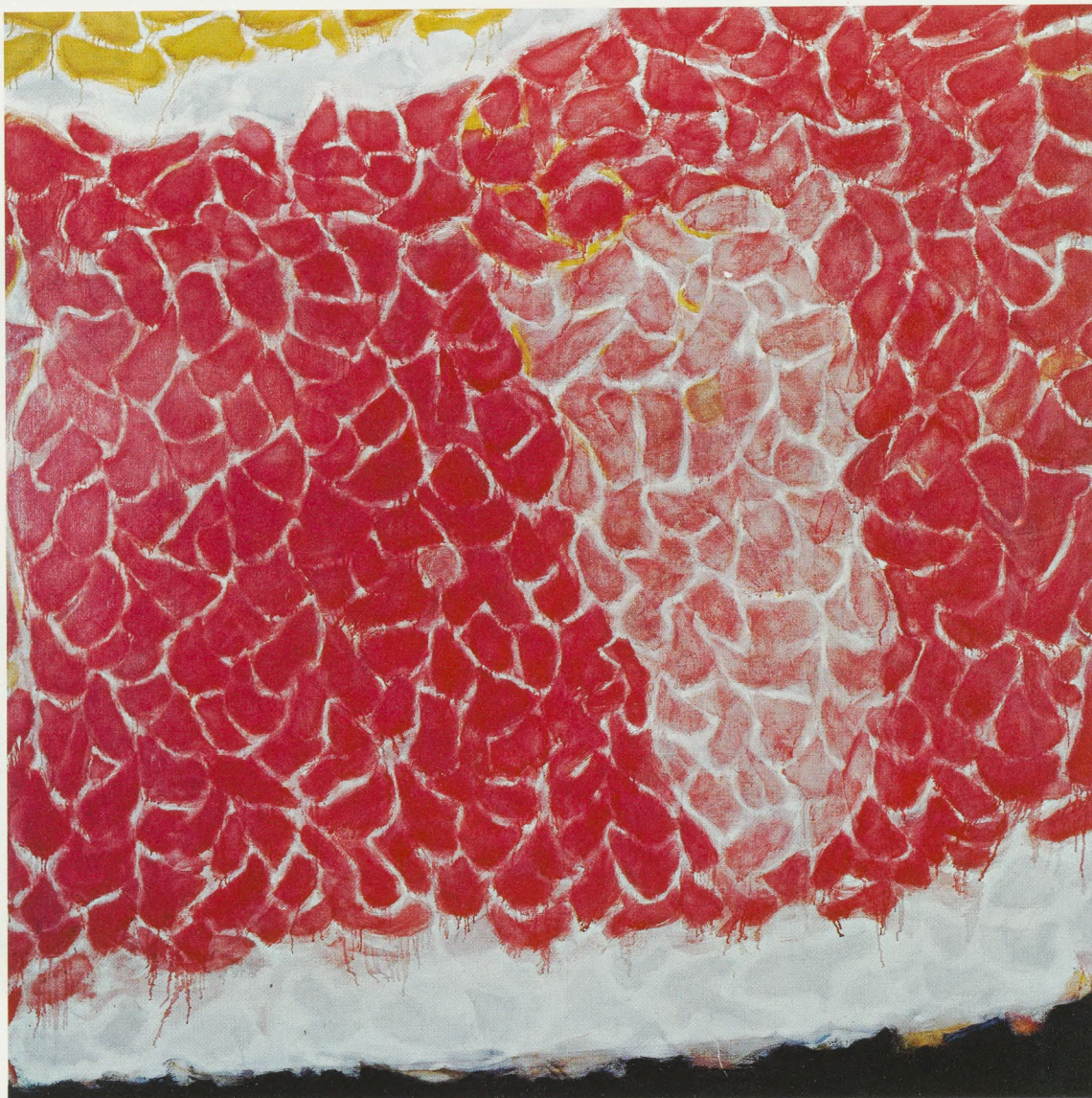
******Not shown in Dallas



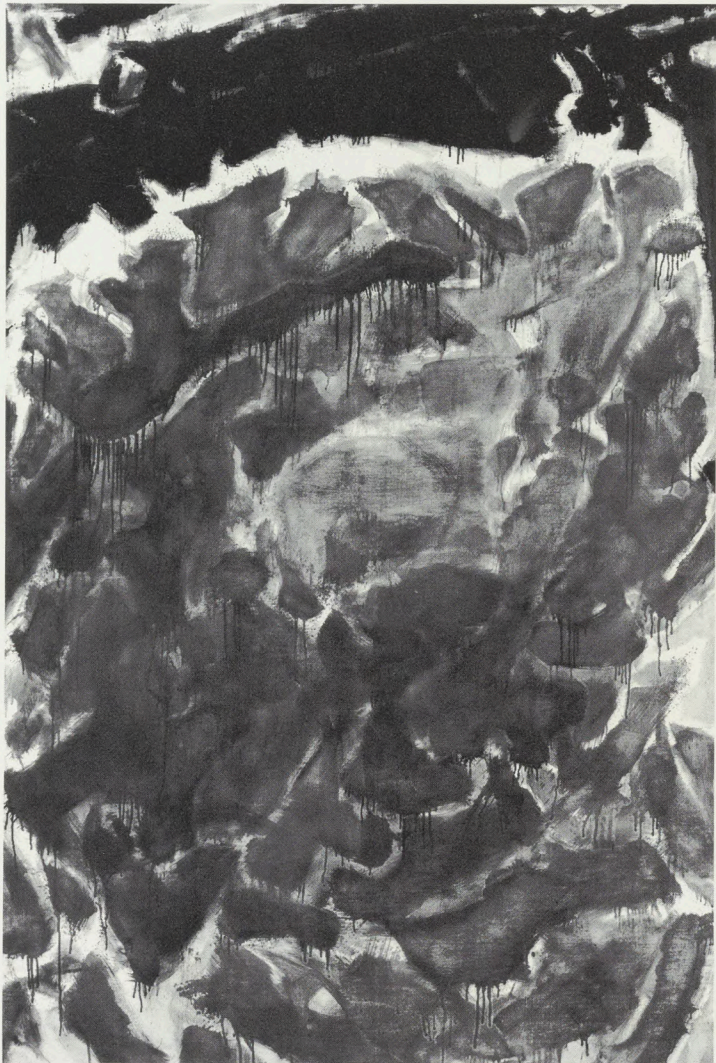
30. *Red and Black*, 1954
oil on canvas, 76 $\frac{7}{8}$ " x 38 $\frac{1}{8}$ "
The Solomon R. Guggenheim Museum, New York



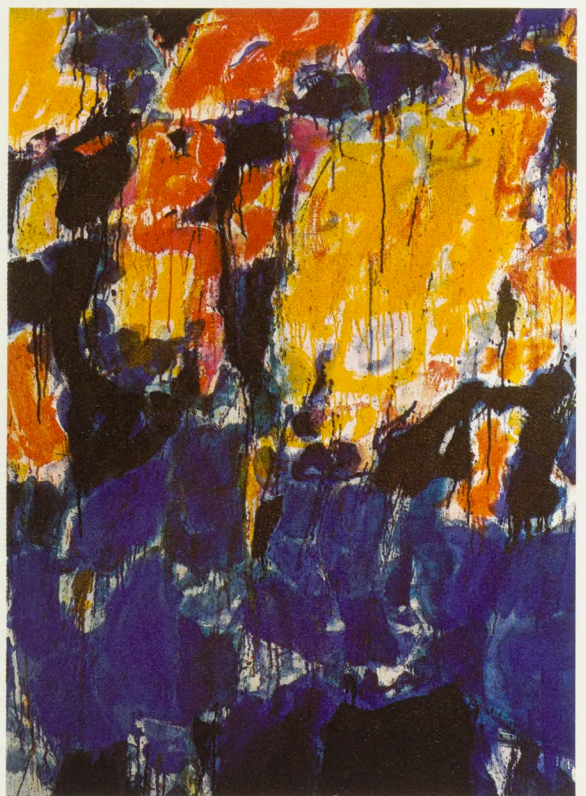
31. *Big Orange*, 1954-55
oil on canvas, 118" x 76"
Private Collection, Zurich, Switzerland



32. *Red in Red*, 1955
oil on canvas, 78" x 78"
Mr. and Mrs. Harry W. Anderson, Atherton, California



33. *Deep Blue and Black*, 1955
oil on canvas, 77" x 52"
Mrs. Elizabeth Kornfeld, Bern, Switzerland



37. *Untitled*, 1956
oil on canvas, 51" x 38¼"
Albright-Knox Art Gallery, Buffalo, New York
Gift of David K. Anderson in memory of
Martha Jackson, 1969



34. *Black and Yellow*, 1955
oil on canvas, 76" x 51"
Galerie Beyeler, Basel, Switzerland



35. *Arcueil*, 1956
oil on canvas, 82" x 72½"
Washington University Art Gallery, St. Louis, Missouri



36. *Deep Blue, Yellow, Red*, 1956
oil on canvas, 65½" x 52½"
Mr. and Mrs. Harry W. Anderson, Atherton, California



39. *The Whiteness of the Whale*, 1957
oil on canvas, 104½" x 85½"
Albright-Knox Art Gallery, Buffalo, New York
Gift of Seymour H. Knox, 1959



40. *Middle Blue*, 1957
oil on canvas, 72" x 95½"
Martha Jackson Gallery, New York



41. *Honeyed*, 1957
oil on canvas, 72" x 41"
Galerie Beyeler, Basel, Switzerland



42. *Untitled*, 1957-58
oil on canvas, 114" x 140"
The artist



43. *Study for Moby Dick*, 1958
oil on canvas, 38 $\frac{1}{4}$ " x 51"
Mr. Eberhard W. Kornfeld, Bern, Switzerland



44. *Red*, 1958
oil on canvas, 78 $\frac{7}{8}$ " x 59 $\frac{1}{4}$ "
Museum of Art, Carnegie Institute,
Pittsburgh, Pennsylvania



45. *Untitled*, 1958-59
oil on canvas, 108" x 75"
Pasadena Art Museum, Pasadena, California



46. *Emblem*, 1959
oil on canvas, 93" x 156¼"
Mr. and Mrs. Algur H. Meadows



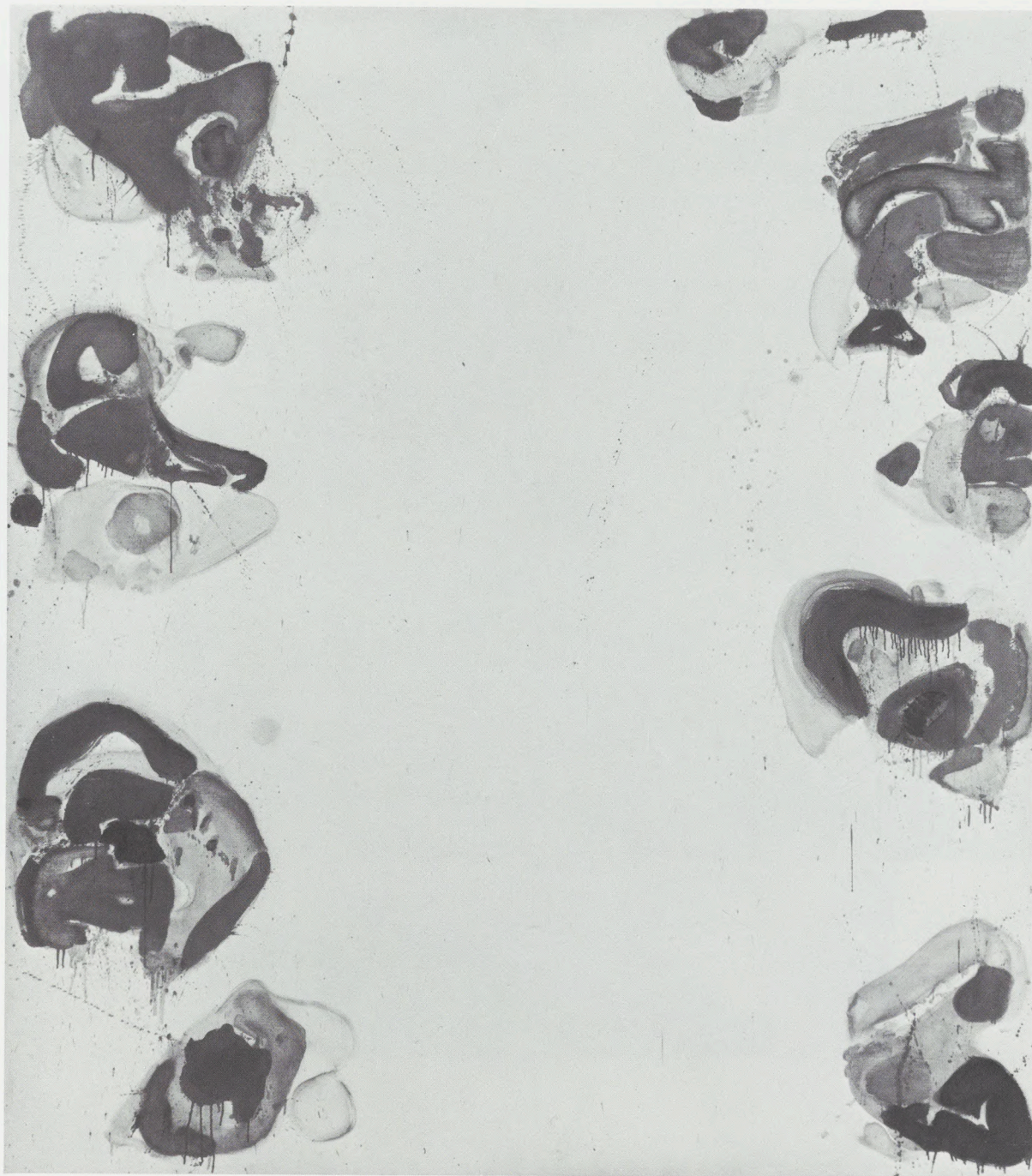
47. *Untitled*, 1959
oil on canvas, 96" x 116"
Art Gallery of Ontario, Toronto, Canada



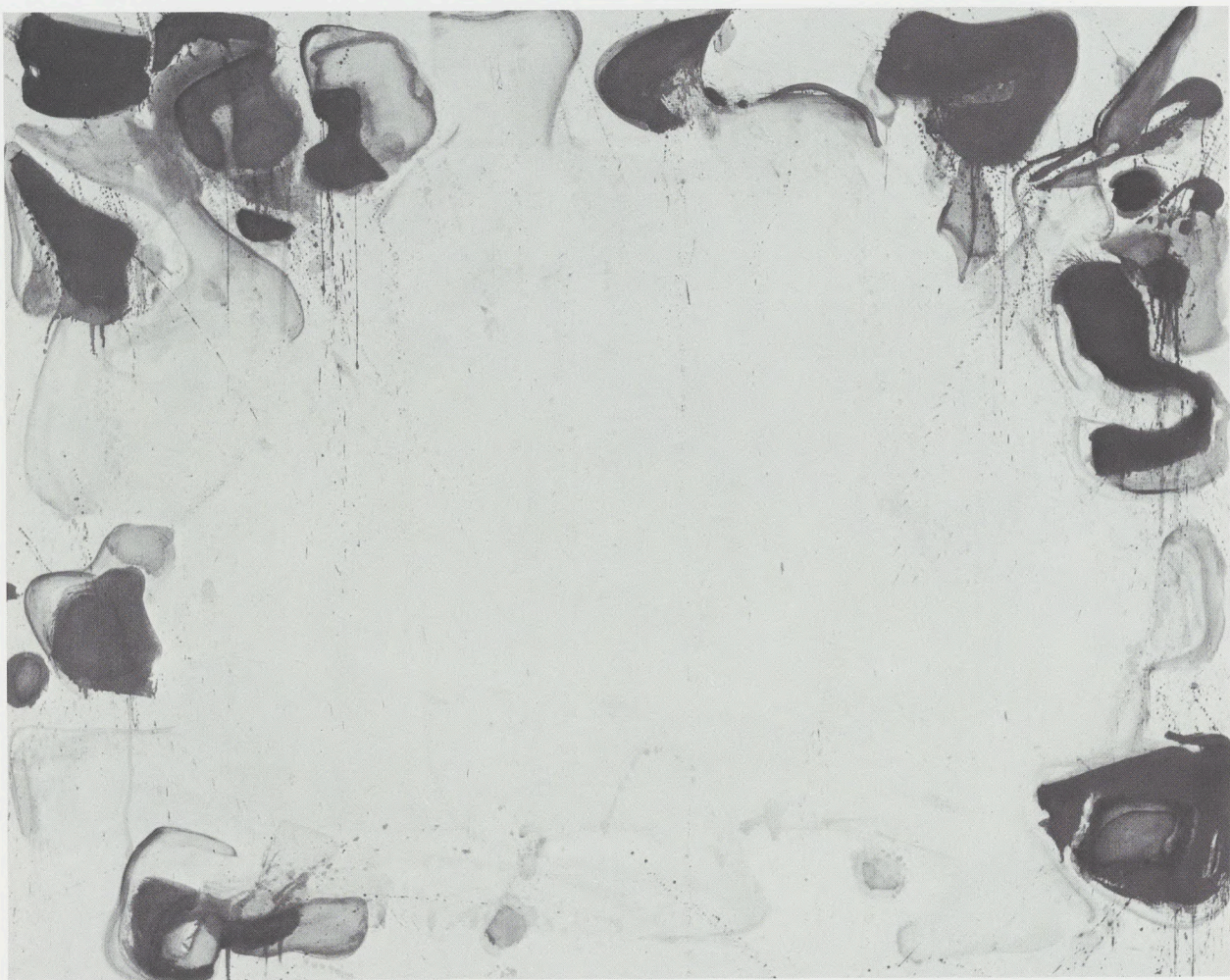
48. *Abstraction*, 1959
oil on canvas, 84" x 50"
Whitney Museum of American Art, New York



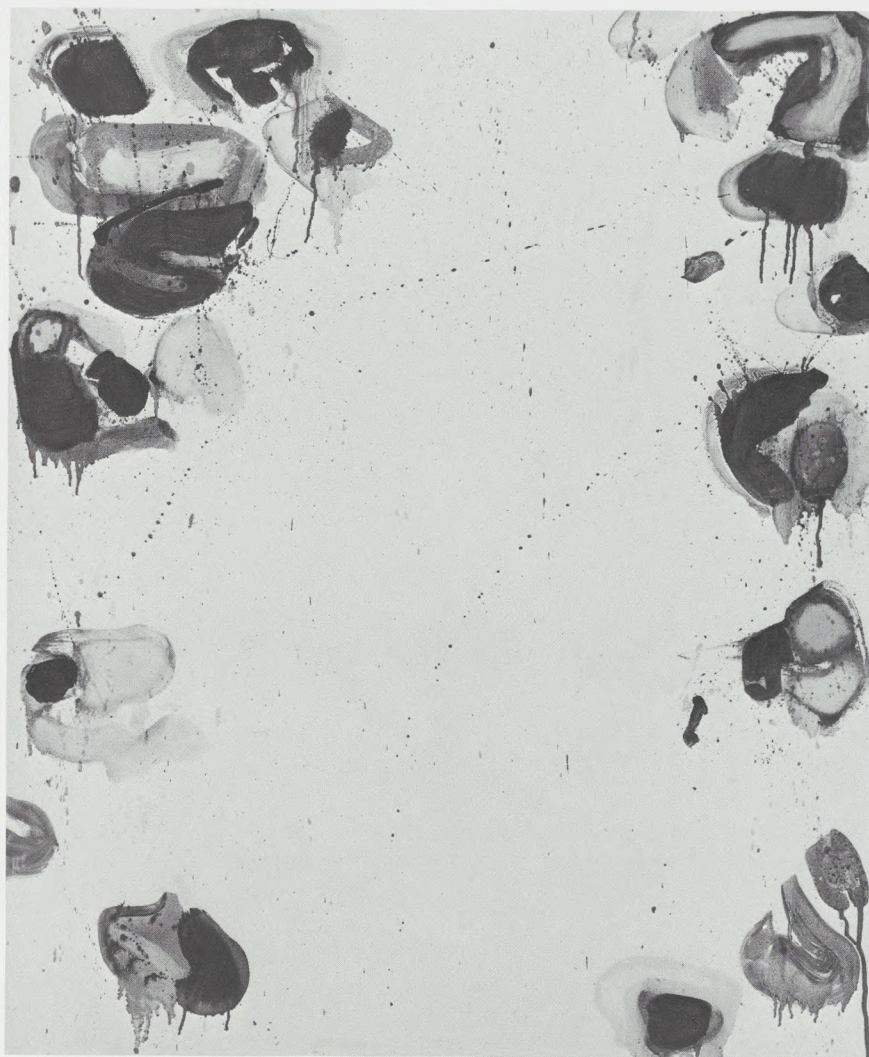
49. *Composition*, 1960
oil on canvas, 90 $\frac{3}{4}$ " x 79"
The artist



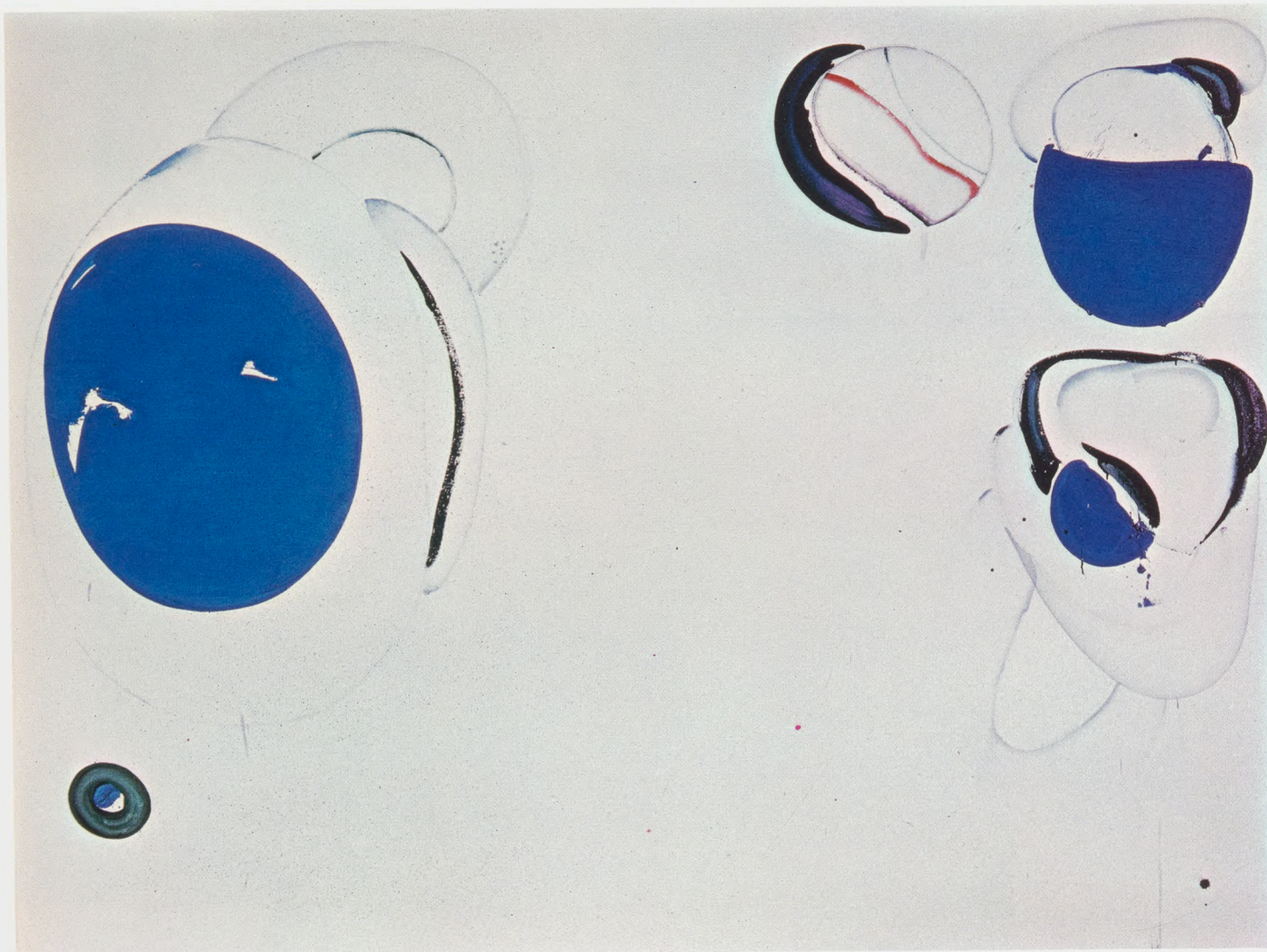
50. *Blue Balls*, 1960
oil on canvas, 90 $\frac{3}{4}$ " x 71"
National Collection of Fine Arts, Smithsonian Institution,
Washington, D.C.




51. *Blue in Motion, III*, 1960-62
oil on canvas, 45" x 57½"
Private Collection, Los Angeles, California

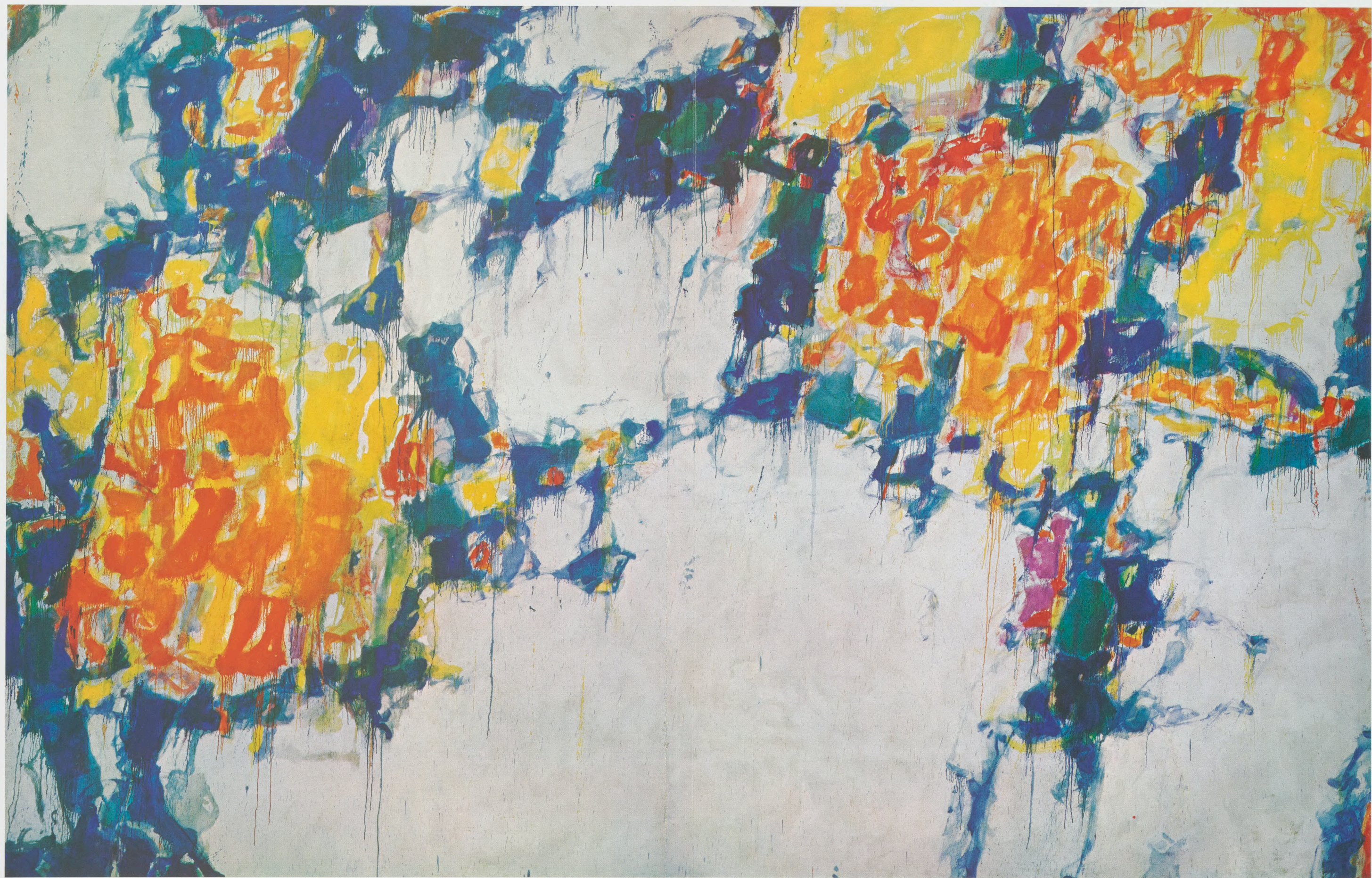


52. *Blue Balls*, 1960
oil on canvas, 39½" x 32"
Mr. Eberhard W. Kornfeld, Bern, Switzerland



53. *Blue Ball Series — Untitled*, 1961
oil and acrylic on canvas, 72" x 96"
Mr. Edwin Janss, Jr., Thousand Oaks, California

- 
38. *Basel Mural*, 1956-58
oil on canvas, 151½" x 237¼"
Pasadena Art Museum, Pasadena, California
Gift of the Artist



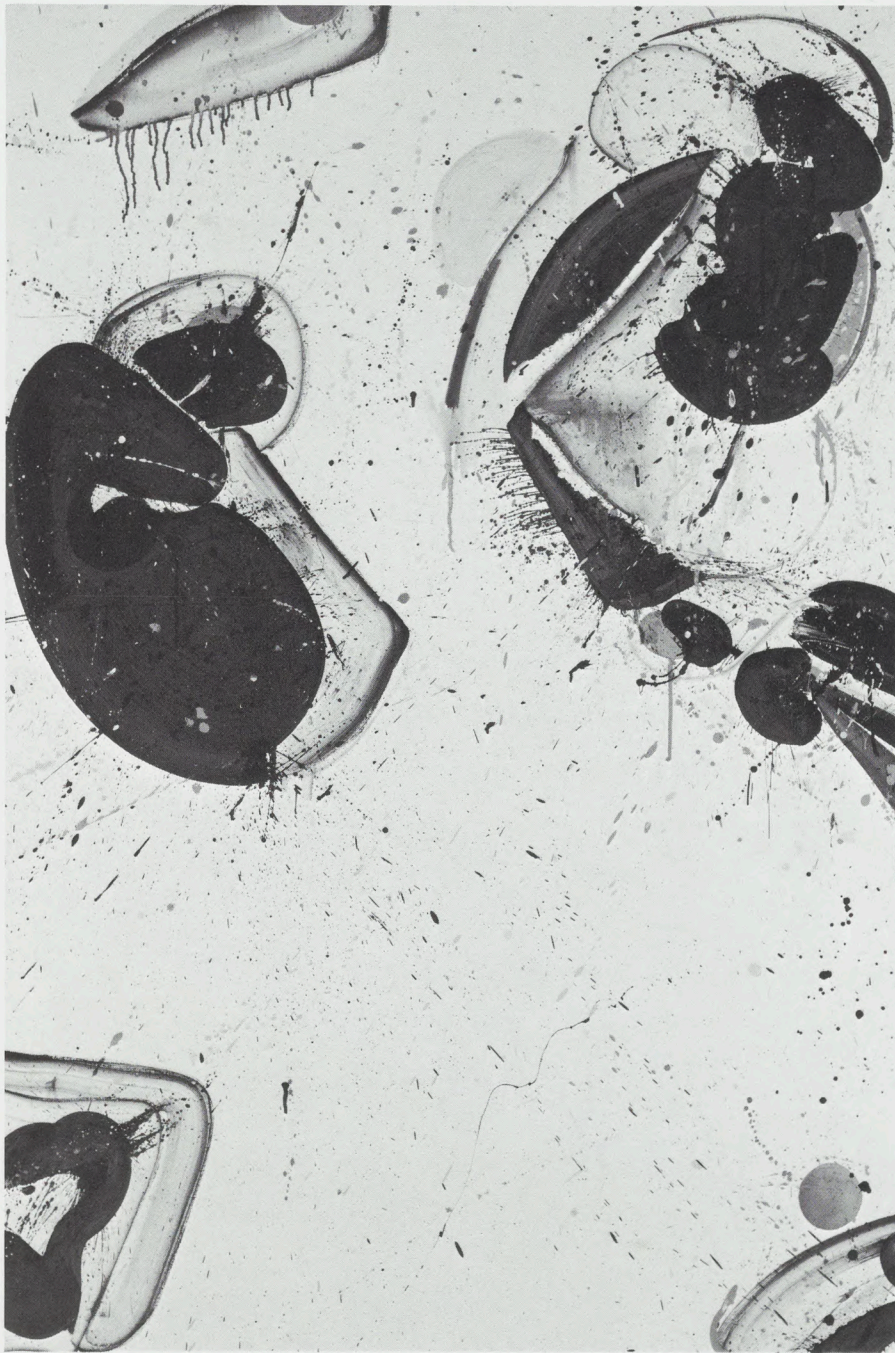
38. *Basel Mural*, 1956-58
oil on canvas, 151½" x 237¼"
Pasadena Art Museum, Pasadena, California
Gift of the Artist



54. *Why Then Opened, I*, 1962-63
acrylic on canvas, 84" x 72"
Dallas Museum of Fine Arts, Dallas, Texas
Gift of Mr. and Mrs. Algur H. Meadows



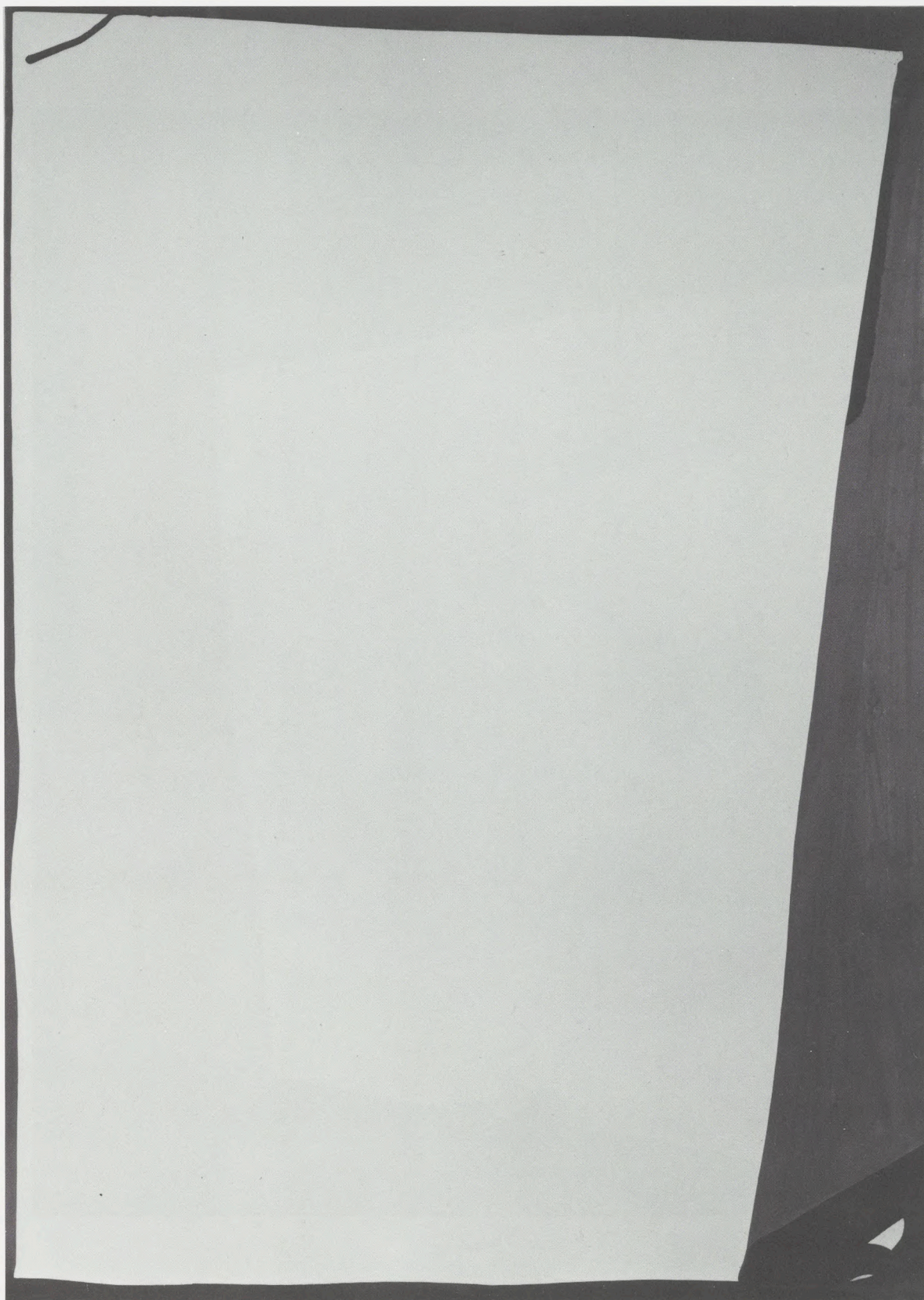
54. *Why Then Opened, I*, 1962-63
acrylic on canvas, 84" x 72"
Dallas Museum of Fine Arts, Dallas, Texas
Gift of Mr. and Mrs. Algur H. Meadows



55. *Silvio Set Two*, 1963
oil on canvas, 60" x 40"
Yale University Art Gallery, New Haven, Connecticut
Gift of Solomon Byron Smith, B.A. 1928



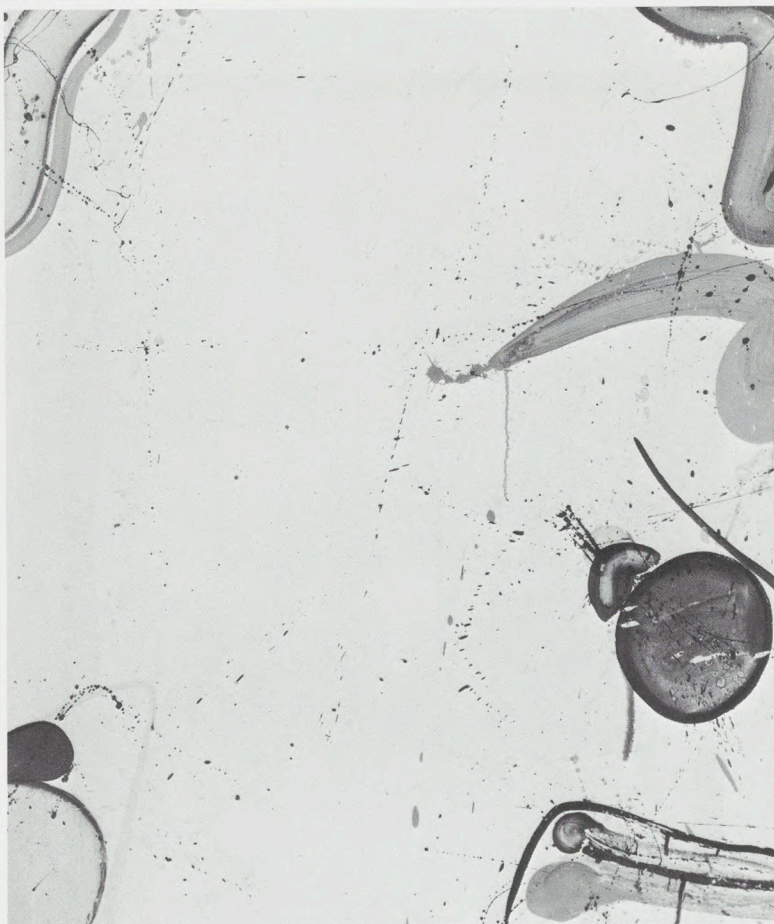
56. *When White*, 1964
oil on canvas, 98" x 76"
Martha Jackson Gallery, New York



57. *Bright Ring II*, 1965
acrylic on canvas, 102" x 72"
André Emmerich Gallery, New York



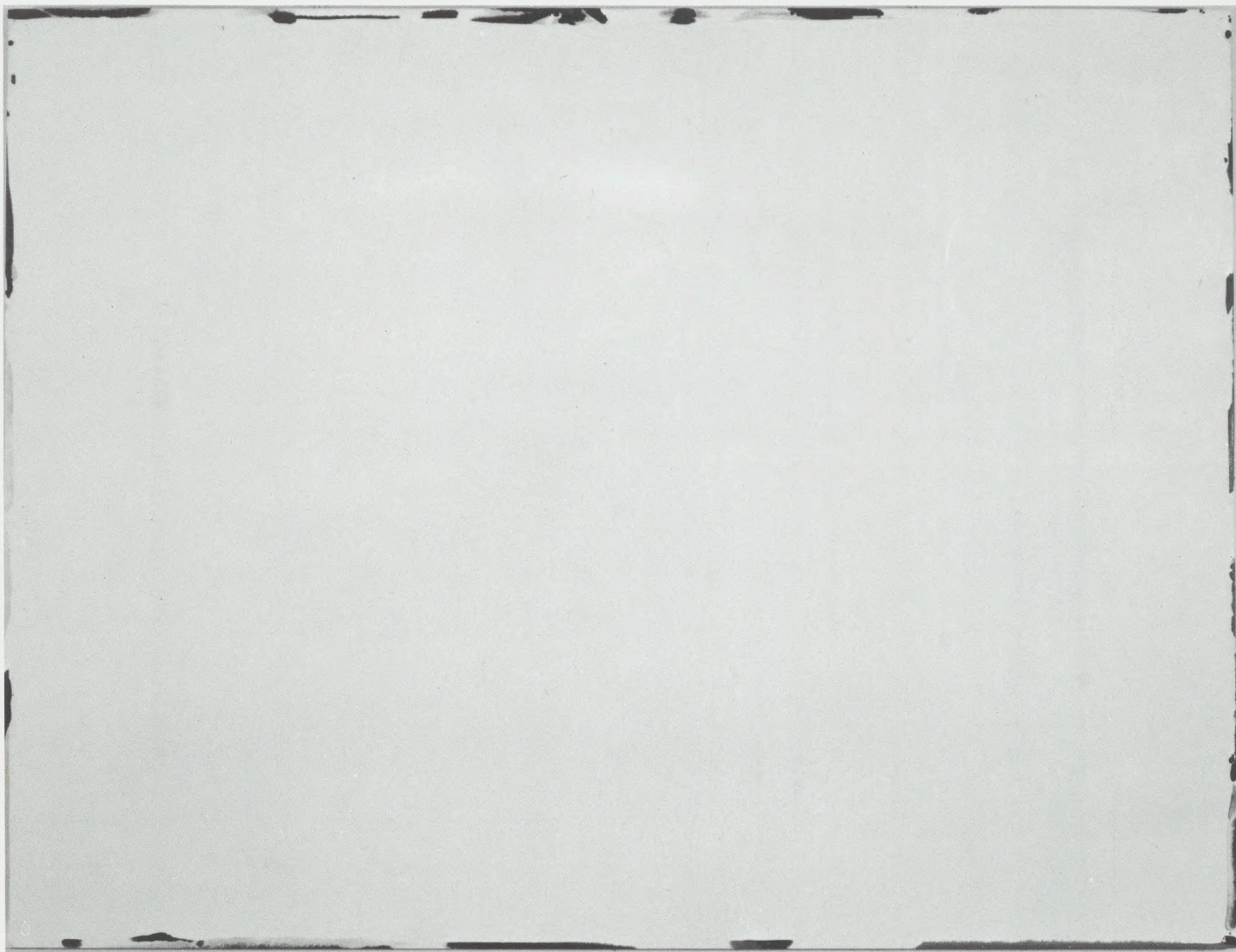
58. *Iris*, 1965
acrylic on canvas, 89½" x 71"
Mr. Peter Selz, Berkeley, California



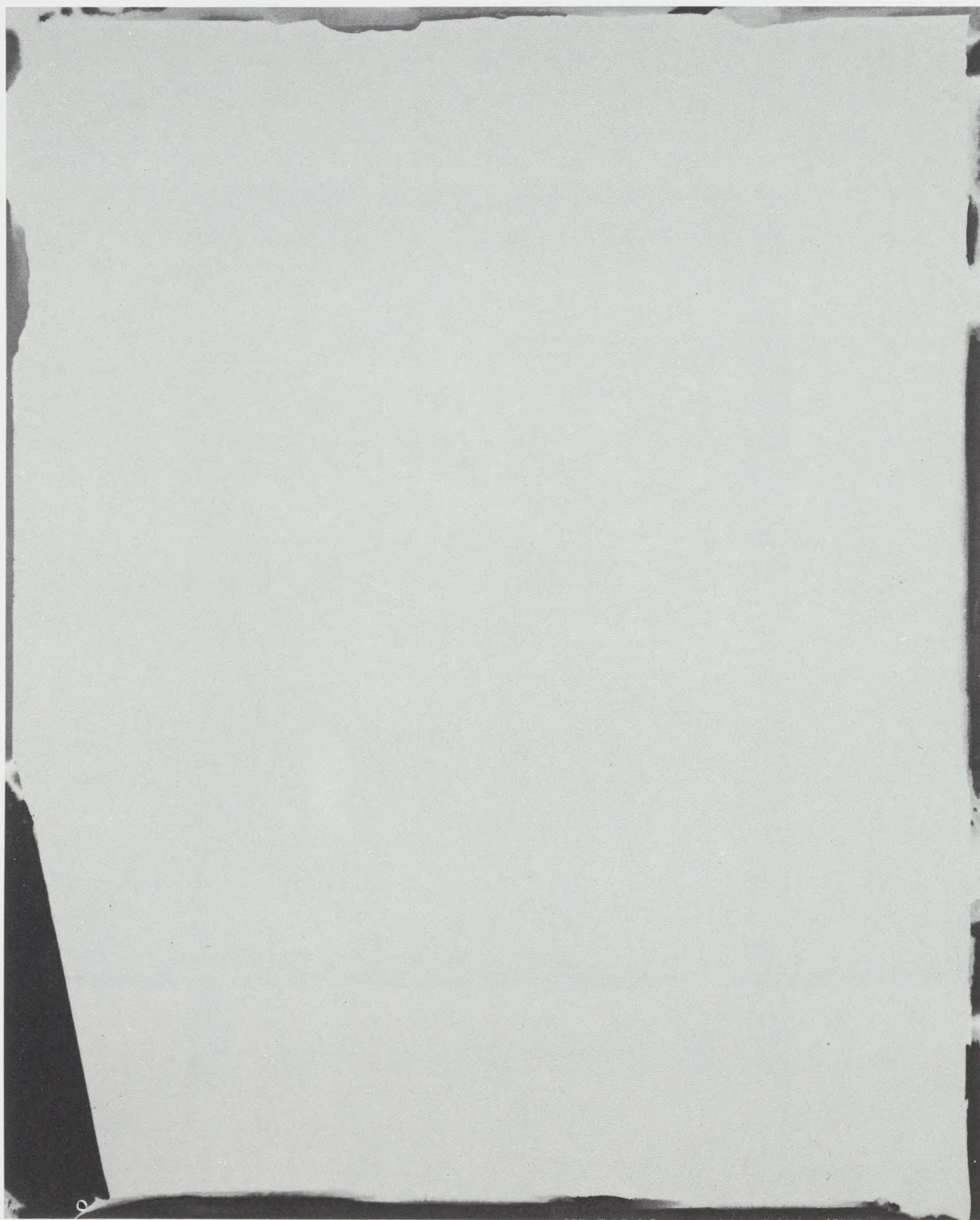
59. *Bright Ring: Instant Sites*, 1965
oil on canvas, 47½" x 40"
André Emmerich Gallery, New York



60. *Untitled*, 1965
acrylic on canvas, 43½" x 30"
Martha Jackson Gallery, New York



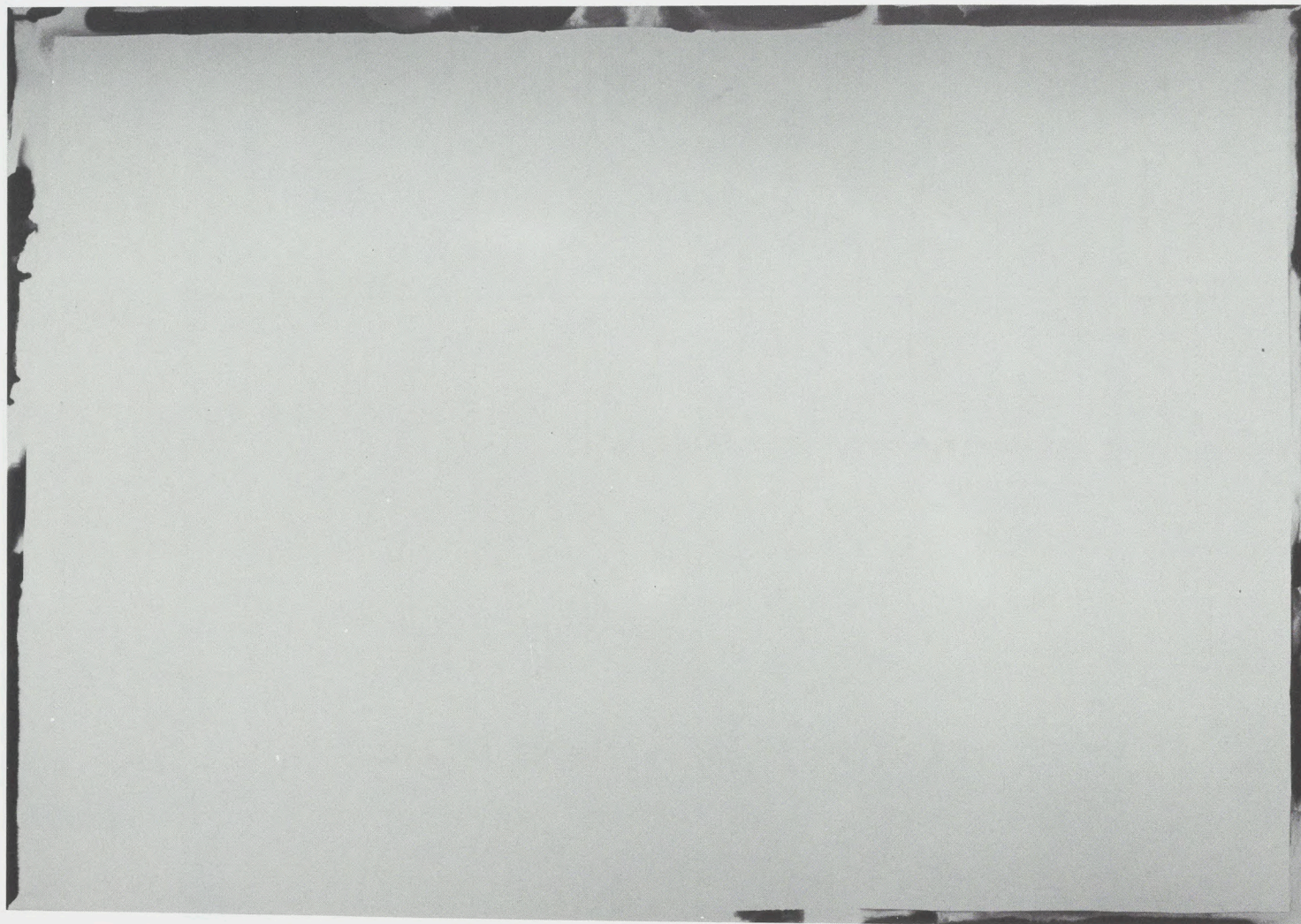
61. *White Ring*, 1966
acrylic on canvas, 118¼" x 158"
The artist



62. *Green*, 1967
acrylic on canvas, 120" x 96"
The artist



63. *Untitled*, 1968
acrylic on canvas, 150" x 234"
The artist



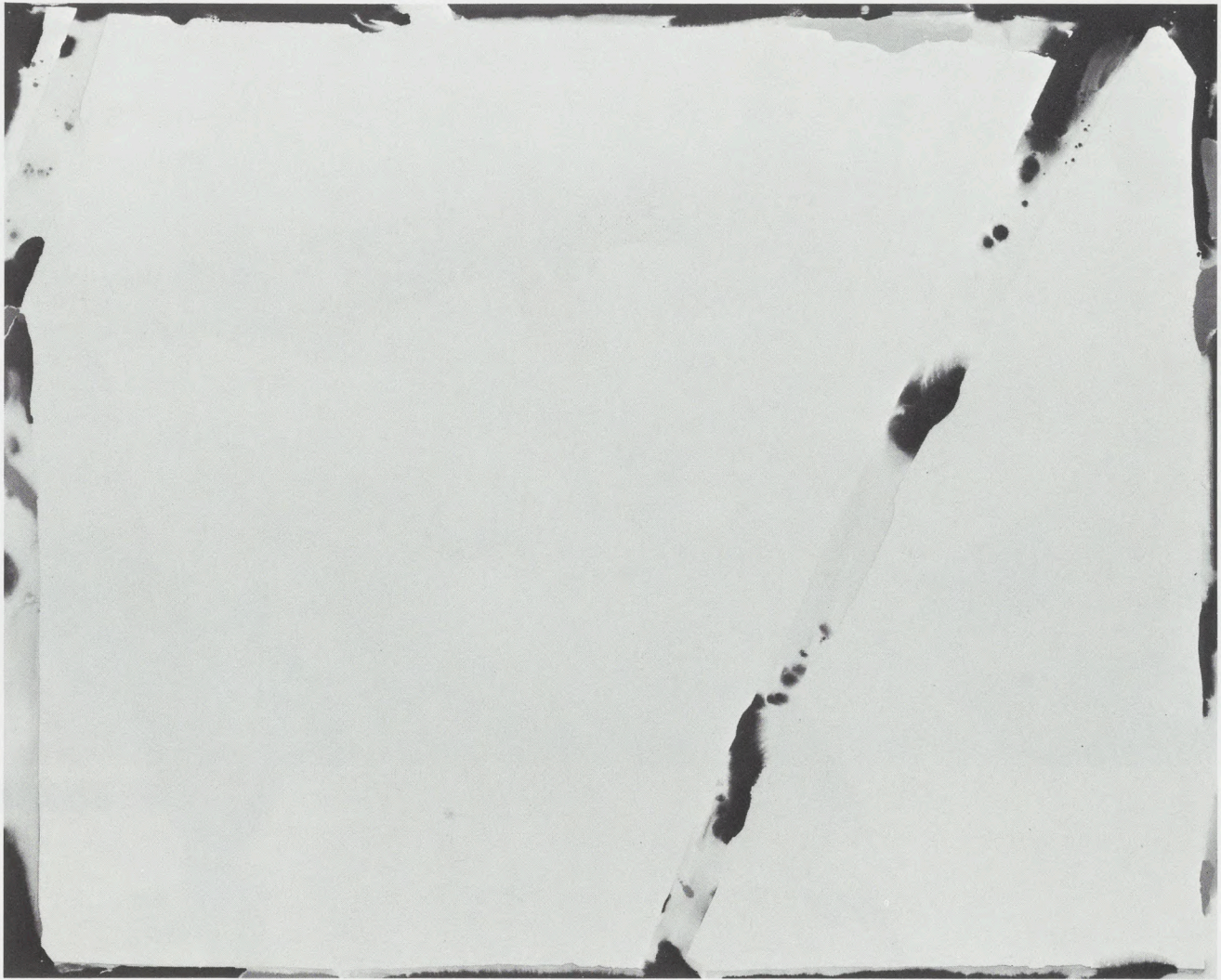
64. *Untitled*, 1969
acrylic on canvas, 144" x 216"
Los Angeles County Museum of Art, Los Angeles, California
Gift of Sam Francis through the Contemporary Art Council



66. *Berkeley*, 1970
acrylic on canvas, 168" x 108"
University Art Museum, Berkeley, California
Museum Purchase with funds from the
Janss Foundation and the National Endowment for the Arts



67. *Untitled*, 1970
acrylic on canvas, 108" x 80"
André Emmerich Gallery, New York



68. *Untitled*, 1970
acrylic on canvas, 96" x 120"
André Emmerich Gallery, New York



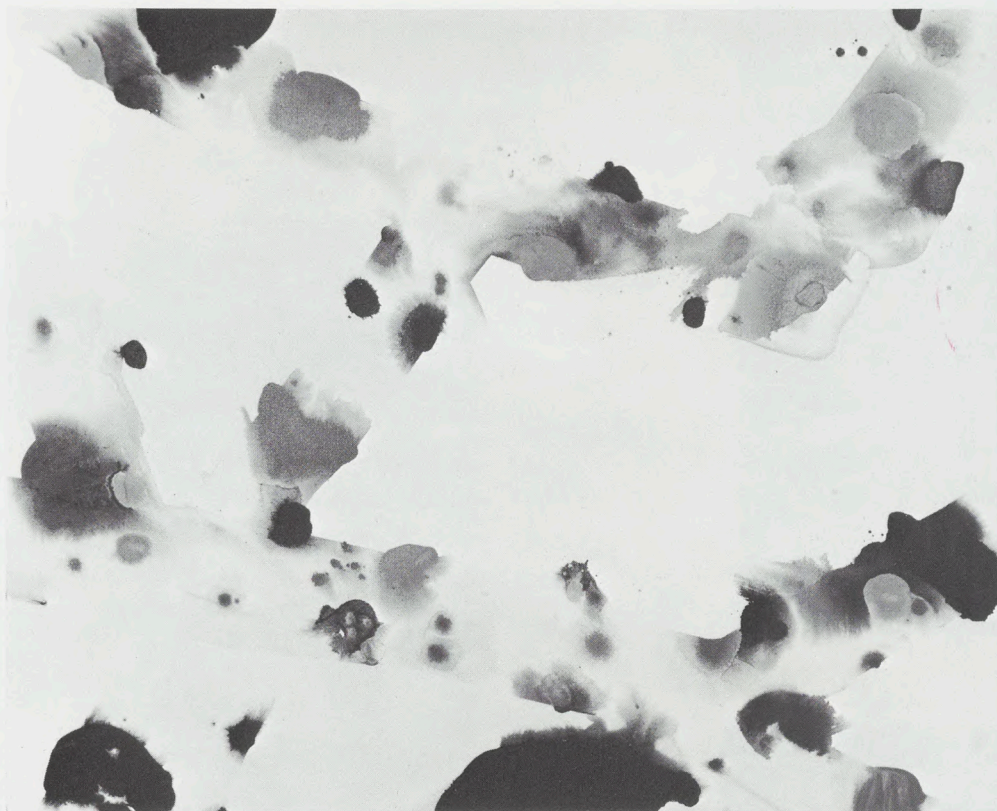
69. *Untitled*, 1970
acrylic on canvas, 96" x 108"
André Emmerich Gallery, New York



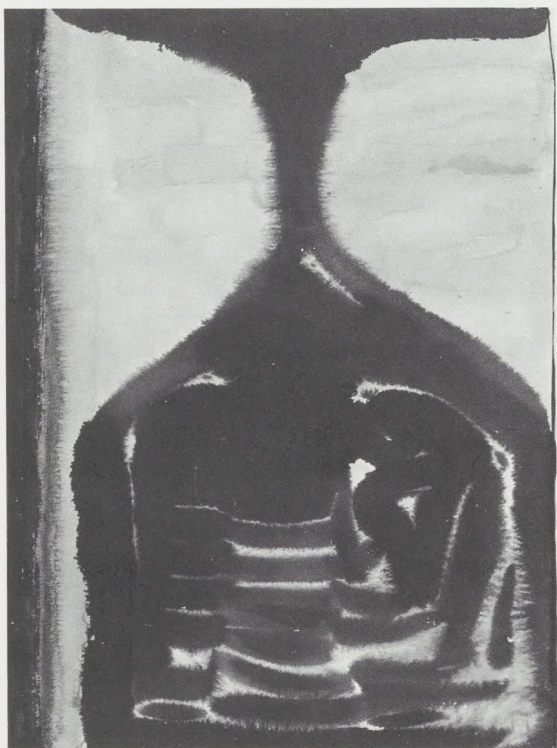
70. *E VIII*, 1971
acrylic on canvas, 79" x 138"
André Emmerich Gallery, New York



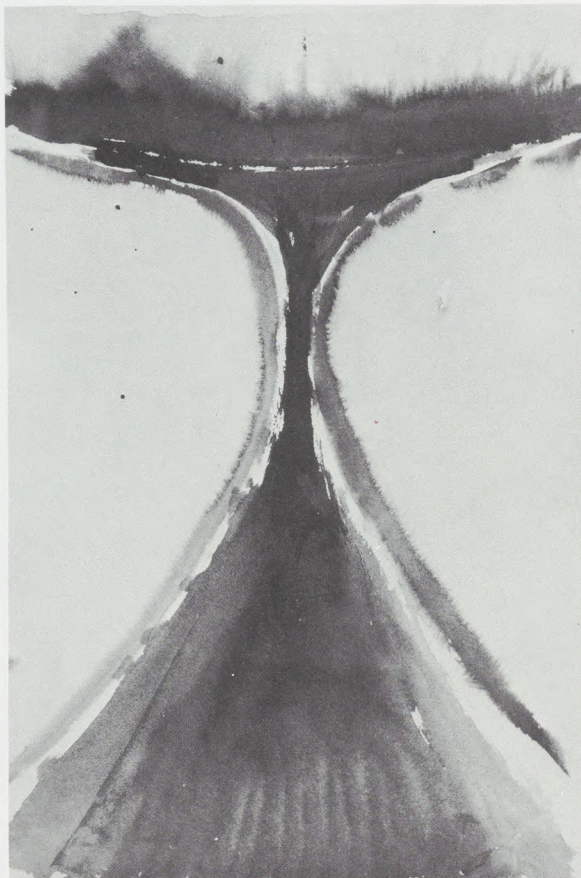
71. *Santa Monica I*, 1972
acrylic on canvas, 64" x 44 $\frac{7}{8}$ "
André Emmerich Gallery, New York



72. *Santa Monica II*, 1972
acrylic on canvas, 51½" x 64"
André Emmerich Gallery, New York



74. *Untitled*, c. 1948
watercolor, 21" x 14½"
Martha Jackson Gallery, New York
75. *Untitled*, c. 1949
ink, 21" x 14½"
Martha Jackson Gallery, New York



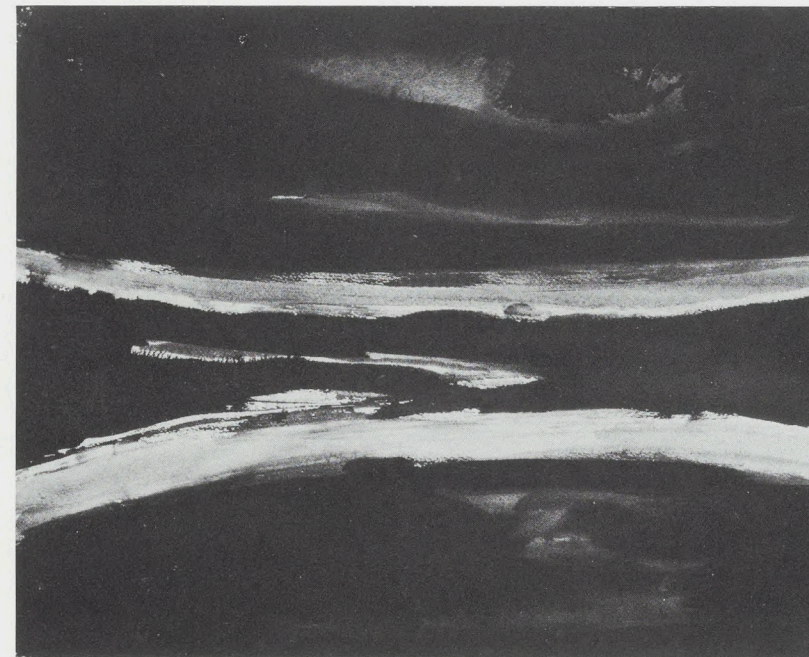
76. *Untitled*, 1949
ink, 16½" x 11¾"
The artist



65. *Upper Red*, 1969-70
acrylic on canvas, 144" x 324"
The artist



65. *Upper Red*, 1969-70
acrylic on canvas, 144" x 324"
The artist



77. *Untitled*, 1949
ink, 12" x 14½"
The artist



78. *Black Rectangle*, c. 1950
ink and wash, 25¼" x 19¼"
Martha Jackson Gallery, New York



79. *Grey Cloud Study*, c. 1950
ink, 25½" x 18"
Martha Jackson Gallery, New York



80. *Untitled*, 1950
ink, 21" x 14½"
Martha Jackson Gallery, New York



77. *Untitled*, 1949
ink, 12" x 14½"
The artist



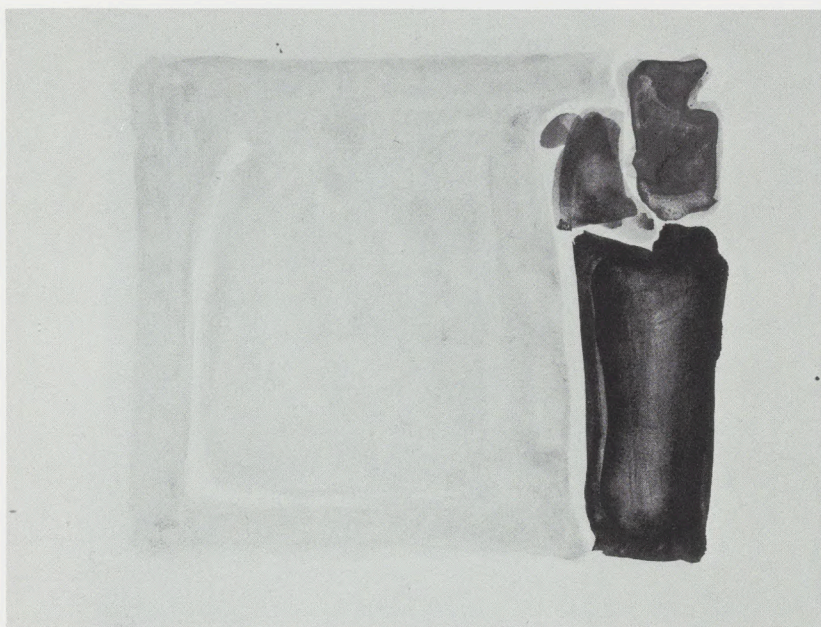
78. *Black Rectangle*, c. 1950
ink and wash, 25¼" x 19¼"
Martha Jackson Gallery, New York



79. *Grey Cloud Study*, c. 1950
ink, 25½" x 18"
Martha Jackson Gallery, New York



80. *Untitled*, 1950
ink, 21" x 14½"
Martha Jackson Gallery, New York



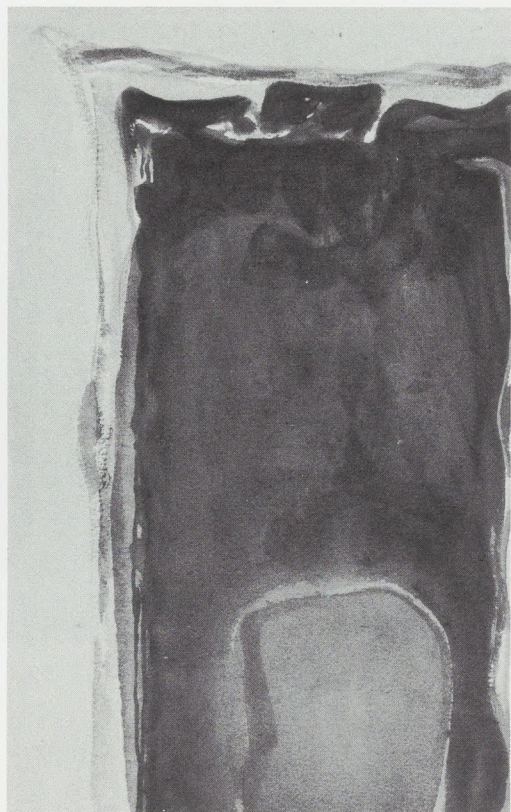
81. *Untitled*, 1950
egg tempera, 10 $\frac{3}{4}$ " x 14"
The artist



82. *Study for Black Painting*, 1950
mixed media, 14 $\frac{3}{4}$ " x 10 $\frac{3}{4}$ "
The artist



83. *Untitled*, (for Fred Martin), 1950
egg tempera, 14" x 10¼"
The artist



84. *Untitled* (This is for you Fred), 1950
watercolor, 12" x 7¼"
The artist



85. *Yellow*, 1951
gouache, 29½" x 41"
Mr. and Mrs. David K. Anderson, Ardsley-on-Hudson, New York
87. *Untitled*, 1951
egg tempera, 14" x 11"
The artist



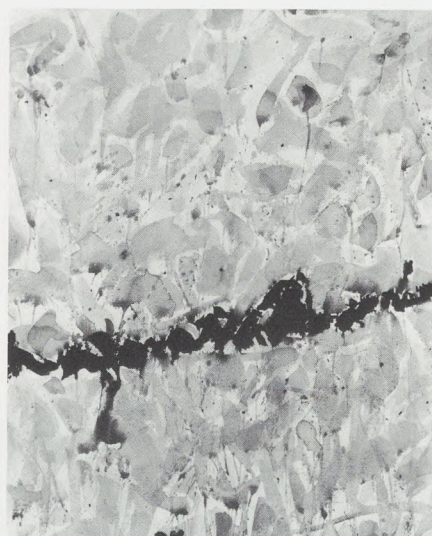
86. *Black Composition*, 1951
gouache, 16" x 11"
Gimpel Fils, Ltd., London, England



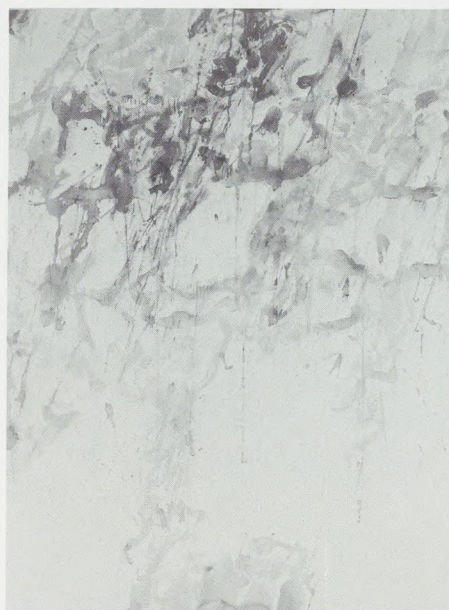
88. *Untitled*, 1954
ink, 22" x 18"
Mr. Paul Jenkins, New York



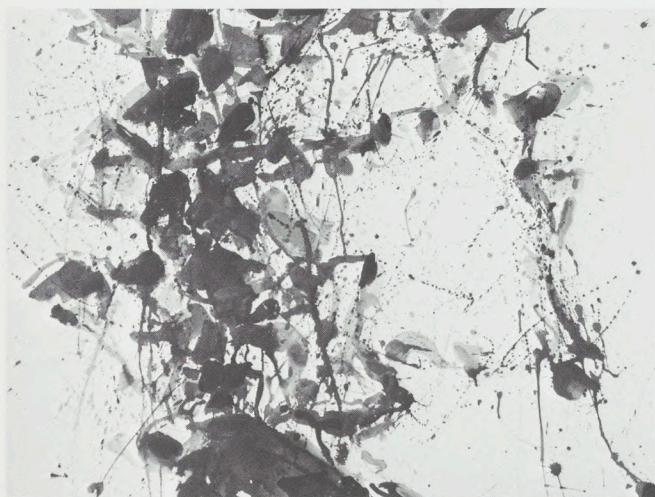
89. *Untitled*, 1954
ink, 22" x 18"
Mr. Paul Jenkins, New York



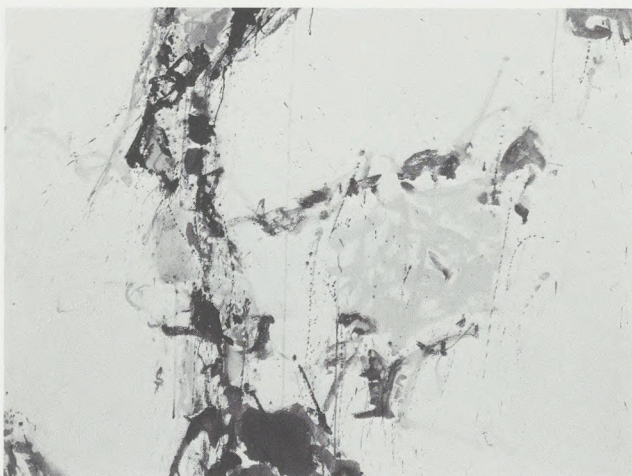
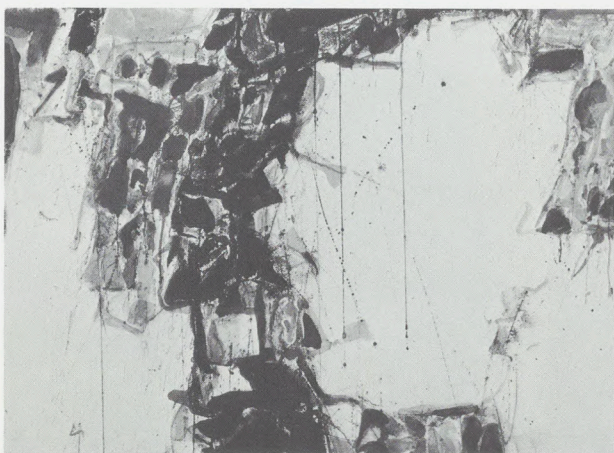
90. *Untitled (Black & Yellow)*, 1955
gouache, 17½" x 14"
Mr. and Mrs. David K. Anderson, Ardsley-on-Hudson, New York



91. *Sky Forms*, 1956
watercolor, 29" x 22"
Mr. Seymour H. Knox, Buffalo, New York



92. *Painting*, 1957
watercolor, 29½" x 42½"
Martha Jackson Gallery, New York
93. *Rose and Blue*, 1957
watercolor, 30" x 22"
Mr. and Mrs. Robert I. Millonzi, Buffalo, New York
94. *Untitled*, 1957
watercolor, 22½" x 30"
The artist



95. *Untitled*, 1957
gouache, 22½" x 30"
The artist

96. *Untitled*, 1957
watercolor, 22" x 30"
Mr. and Mrs. Charles U. Banta, Buffalo, New York



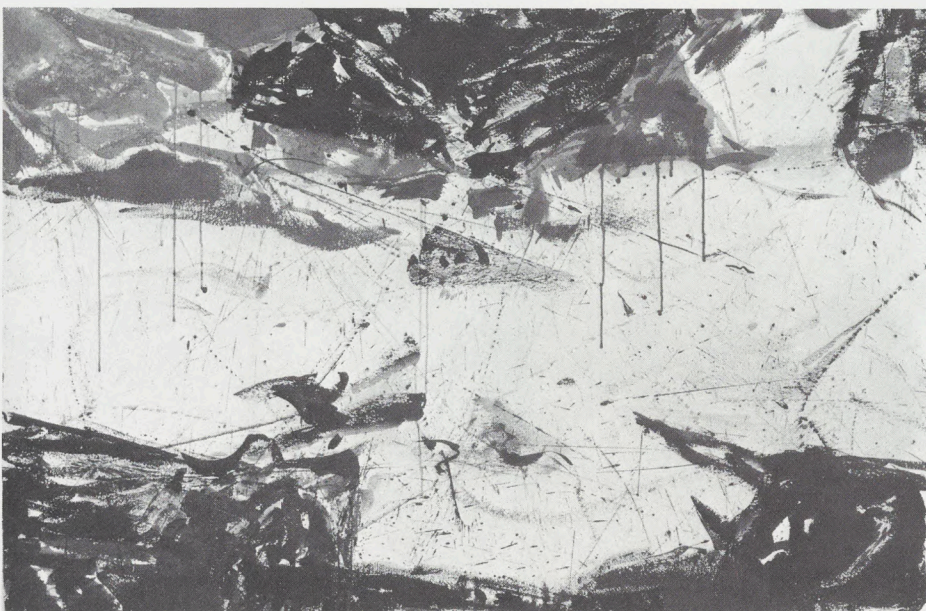
97. *Painting*, 1957
gouache, 7½" x 9½"
Martha Jackson Gallery, New York



99. *Black Instant*, 1958
 watercolor, 24 $\frac{1}{4}$ " x 31 $\frac{7}{8}$ "
 Albright-Knox Art Gallery, Buffalo, New York
 Gift of The Seymour H. Knox Foundation, Inc., 1971
100. *Untitled*, 1958
 watercolor, 30 $\frac{1}{4}$ " x 22 $\frac{3}{4}$ "
 Martha Jackson Gallery, New York

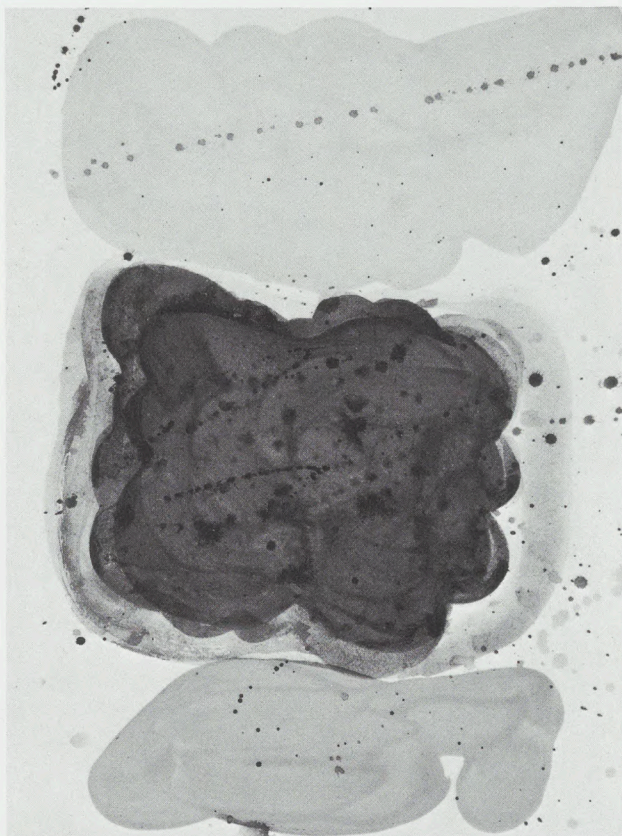


98. *Untitled*, 1958
 watercolor, 41" x 29 $\frac{1}{2}$ "
 Santa Barbara Museum of Art, Santa Barbara, California

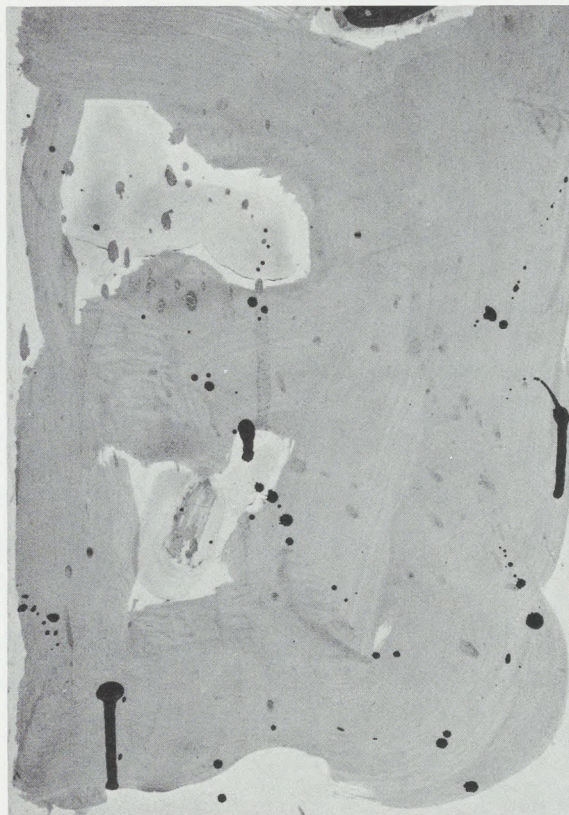


101. *Untitled*, 1958
synthetic polymer, 14" x 11"
The artist
104. *White Line*, 1959
gouache, 27" x 40"
Martha Jackson Gallery, New York

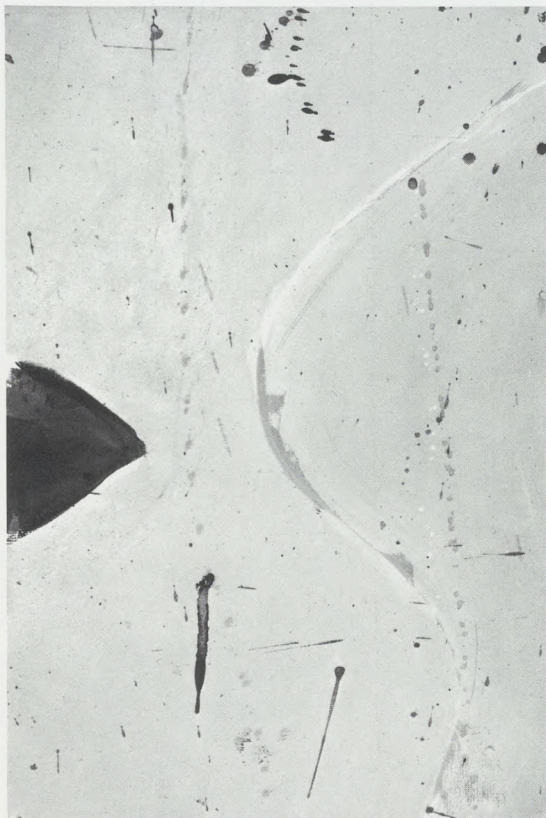
105. *Untitled*, 1959
gouache, 37" x 29"
Mr. and Mrs. David K. Anderson, Ardsley-on-Hudson, New York



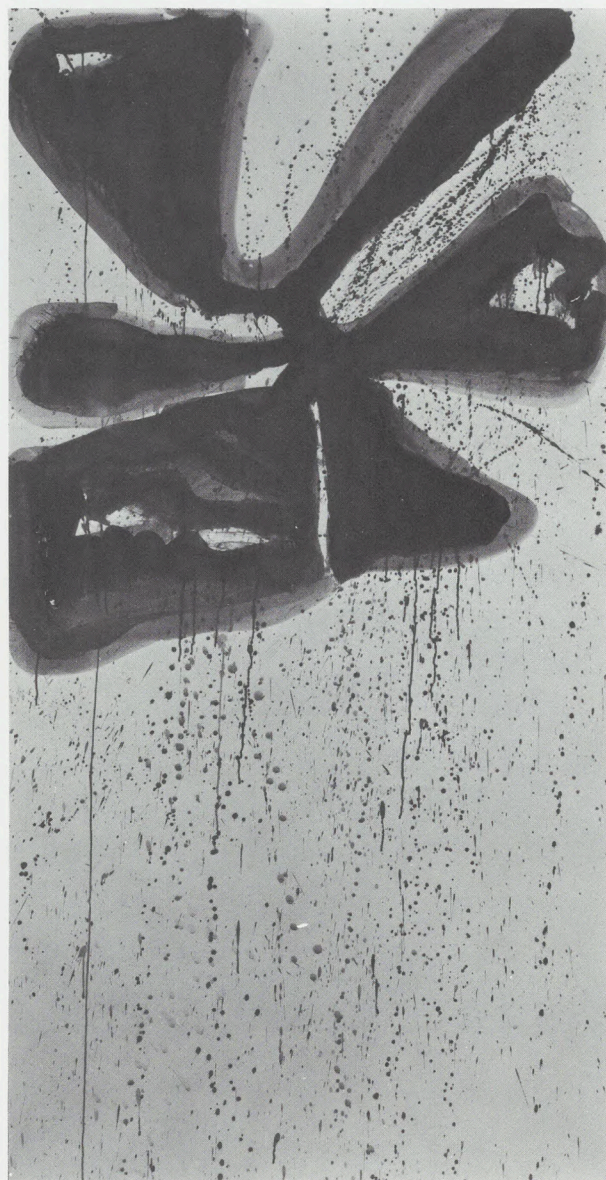
106. *Untitled*, 1959
acrylic, 12" x 8"
The artist



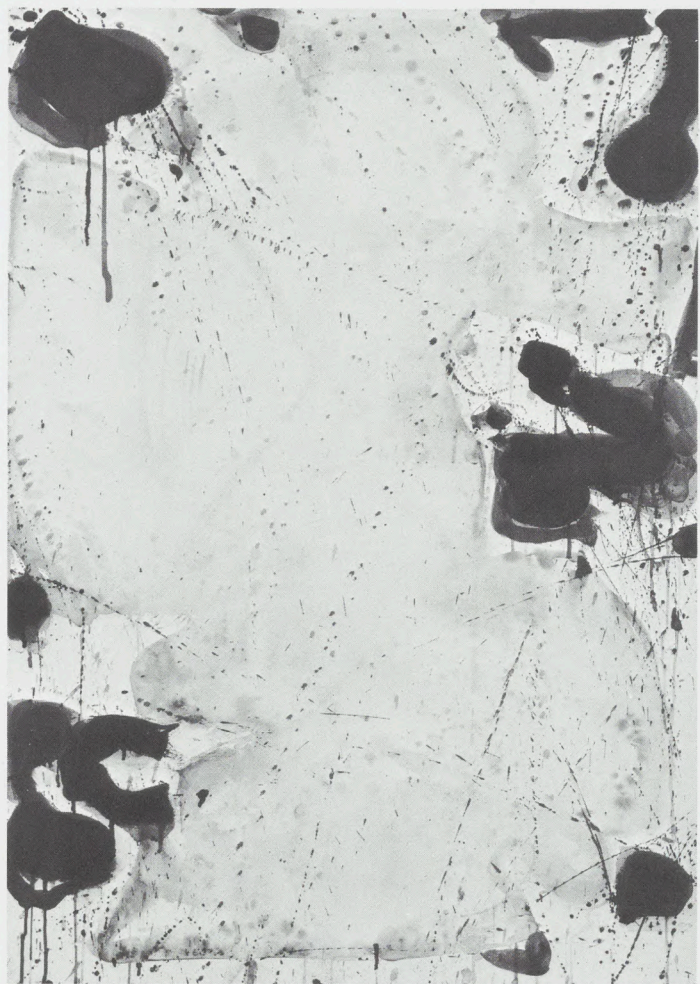
107. *Untitled*, 1959
egg tempera, 11 $\frac{3}{4}$ " x 8 $\frac{1}{4}$ "
The artist



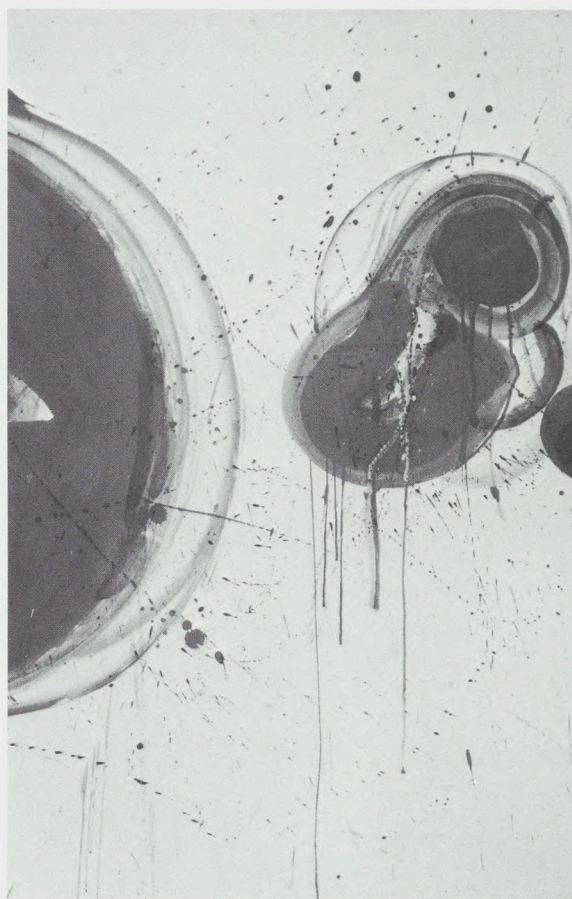
108. *Untitled*, 1959
gouache, 8" x 11 $\frac{3}{4}$ "
The artist



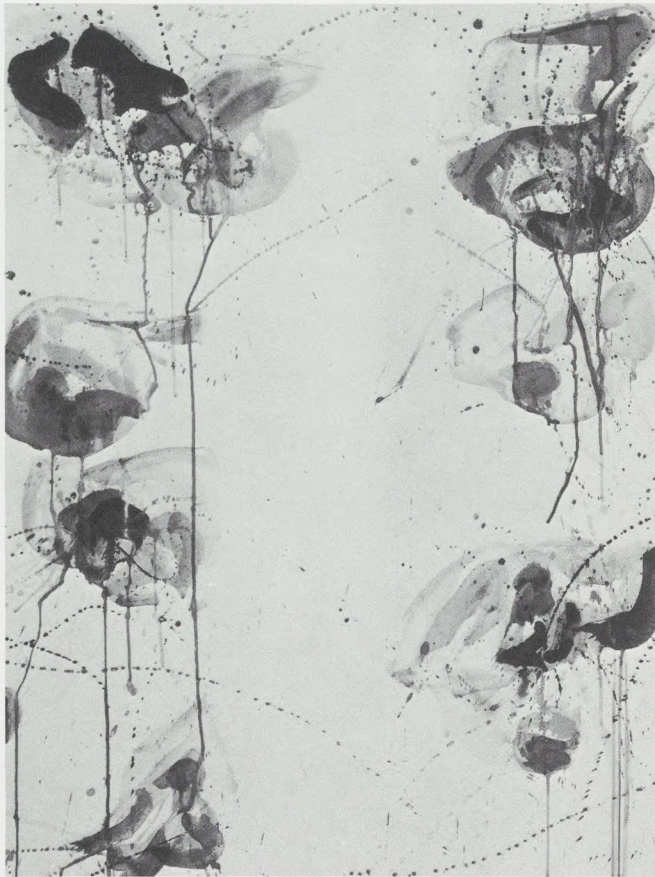
109. *Peterscape*, 1960
gouache, 73 $\frac{3}{4}$ " x 43 $\frac{1}{2}$ "
Mr. Peter Cochrane, London, England



110. *Blue Series No. 1*, 1960
gouache, 41½" x 29½"
Martha Jackson Gallery, New York



111. *Untitled*, 1960
acrylic, 36¾" x 23½"
The artist



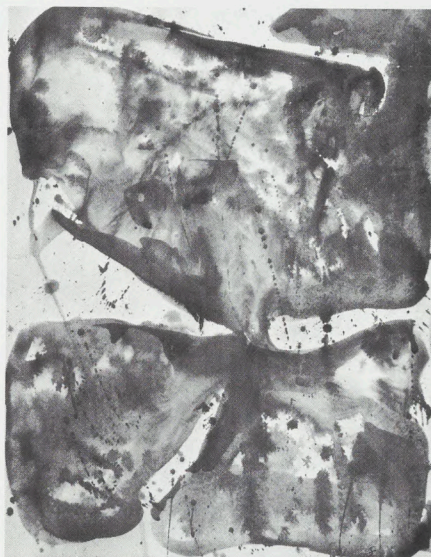
112. *Untitled*, 1960
mixed media, 30" x 22 $\frac{5}{16}$ "
The artist



113. *Blue Figure I*, 1960
watercolor, 25 $\frac{1}{4}$ " x 19 $\frac{3}{4}$ "
Martha Jackson Gallery, New York



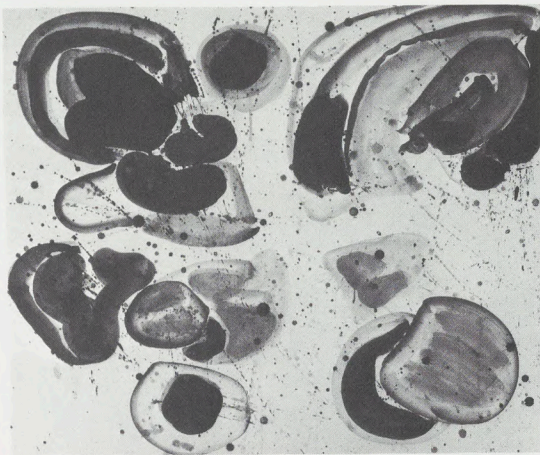
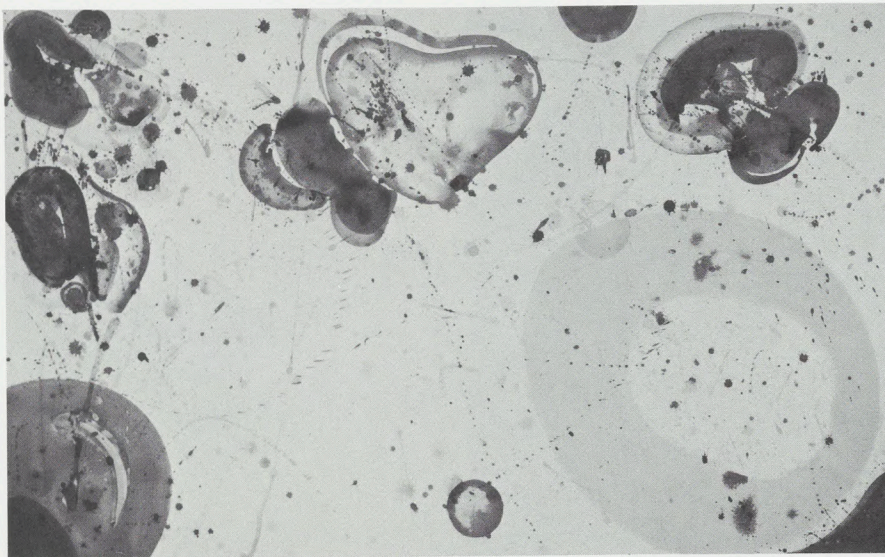
114. *Blue Figure II*, 1960
watercolor, 21" x 17"
Martha Jackson Gallery, New York



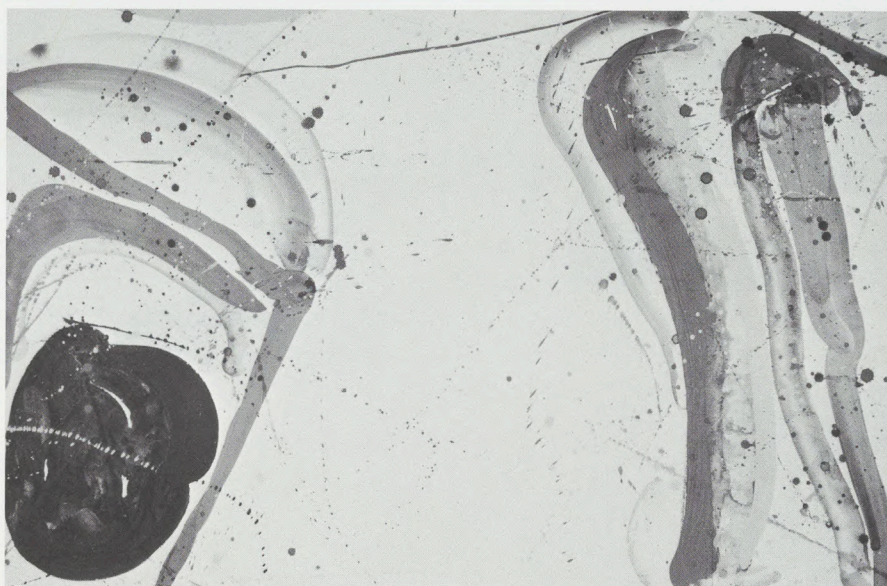
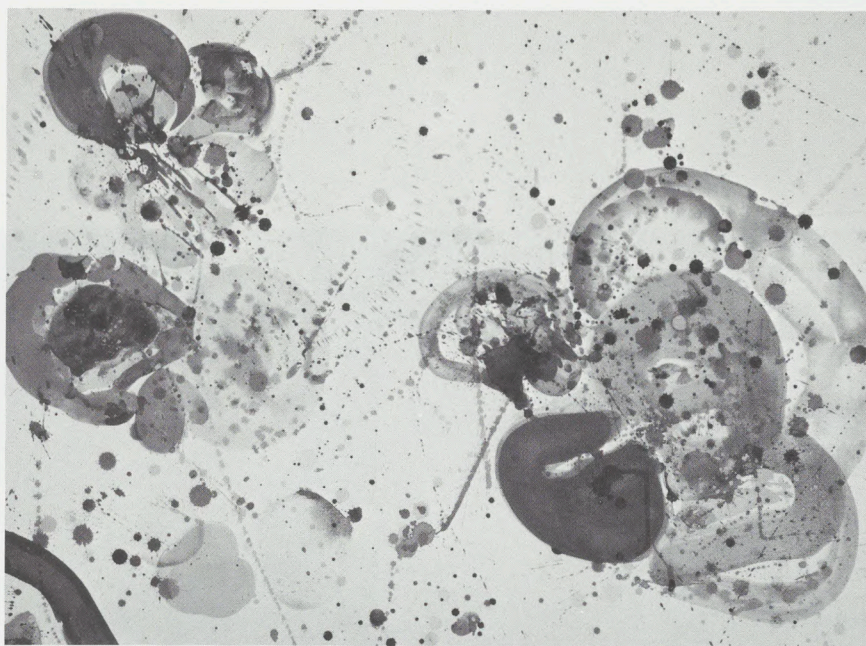
115. *Untitled*, 1960
acrylic, 18½" x 25"
The artist

116. *Blue Figure III*, 1960
watercolor, 12½" x 19"
Martha Jackson Gallery, New York

117. *Composition Rouge*, 1960
gouache, 17½" x 13"
Martha Jackson Gallery, New York

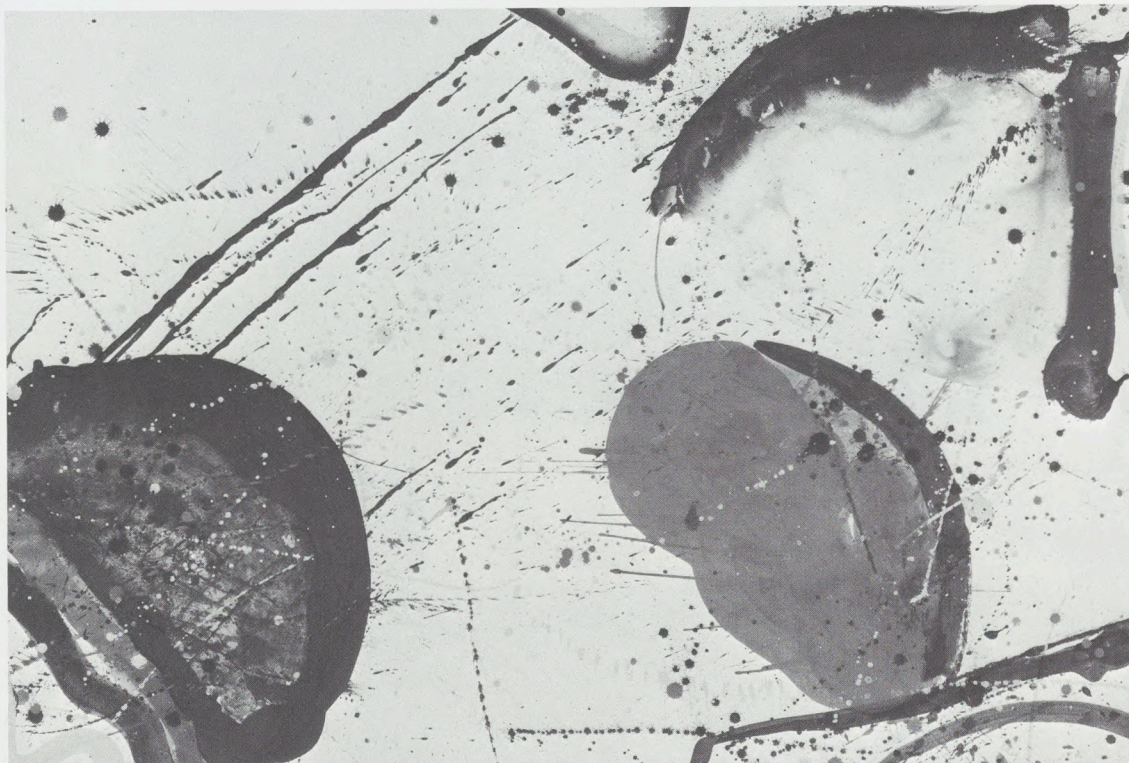


118. *Untitled*, 1961
mixed media, 22½" x 35½"
The artist
119. *Bern*, 1961
gouache, 25½" x 30"
Martha Jackson Gallery, New York
120. *Multi-Color Gouache*, 1961
gouache, 18" x 22"
Martha Jackson Gallery, New York

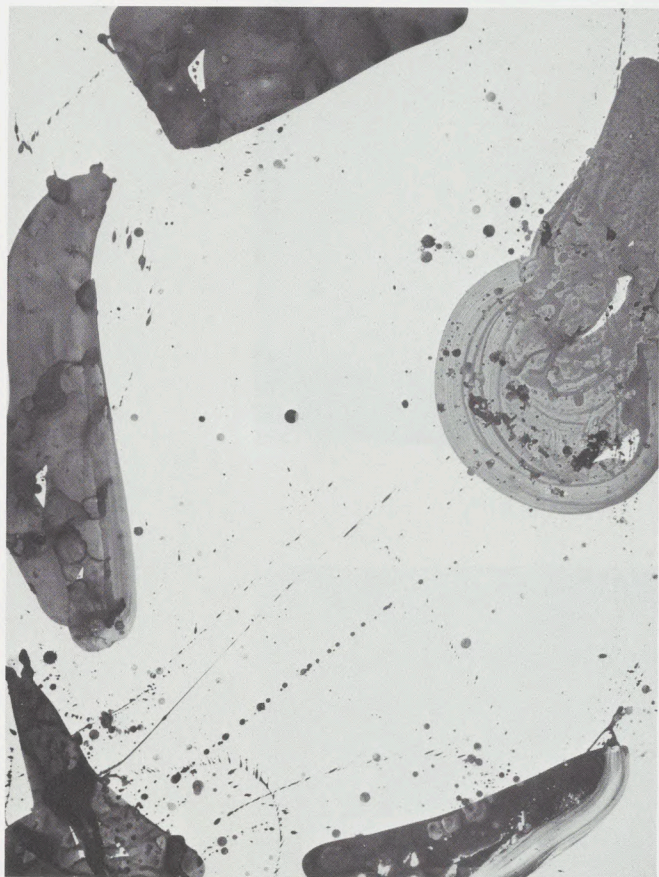


121. *Untitled*, 1962
mixed media, 22½" x 30"
The artist

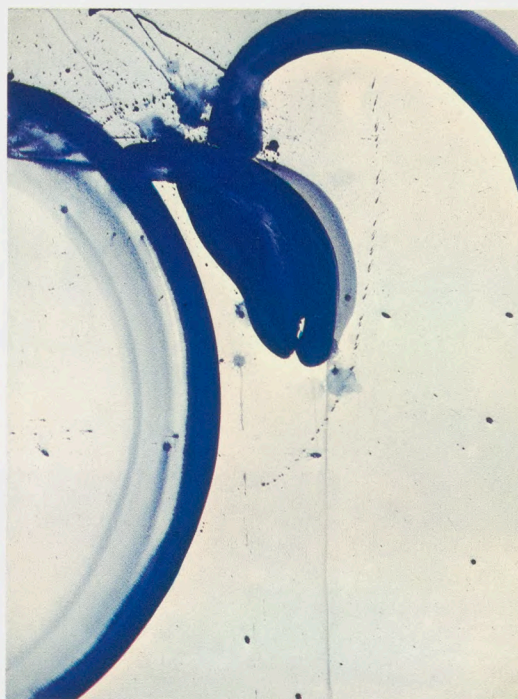
122. *Untitled*, 1963
acrylic, 27" x 40¾"
The artist



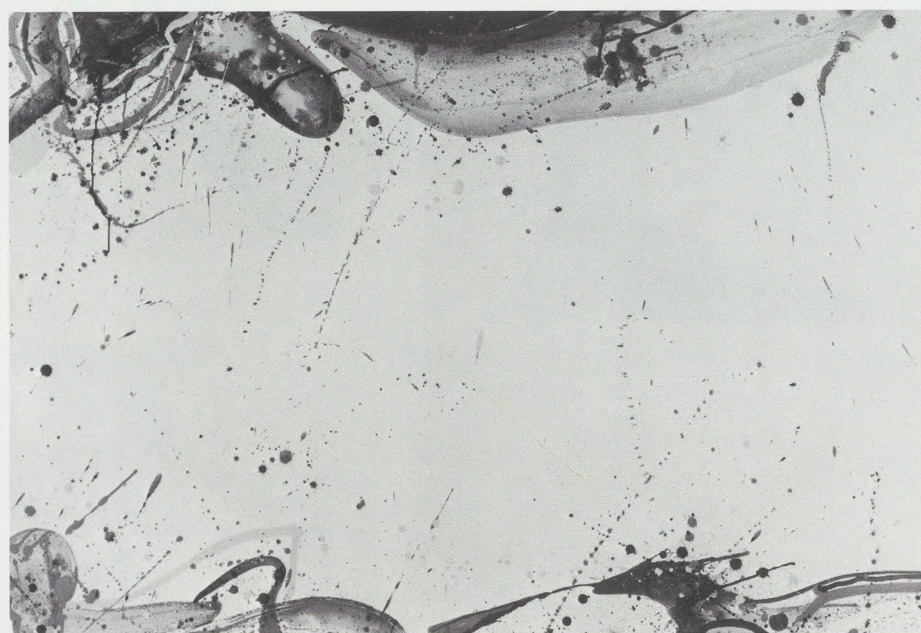
123. *Los Angeles*, 1963
gouache, 26 $\frac{3}{4}$ " x 40 $\frac{3}{4}$ "
Martha Jackson Gallery, New York
124. *Untitled*, 1963
mixed media, 13" x 9 $\frac{1}{4}$ "
The artist



125. *Untitled*, 1964
acrylic, 45 $\frac{3}{8}$ " x 35"
The artist



126. *Blue Composition*, 1964
gouache, 30" x 22 $\frac{1}{2}$ "
Martha Jackson Gallery, New York

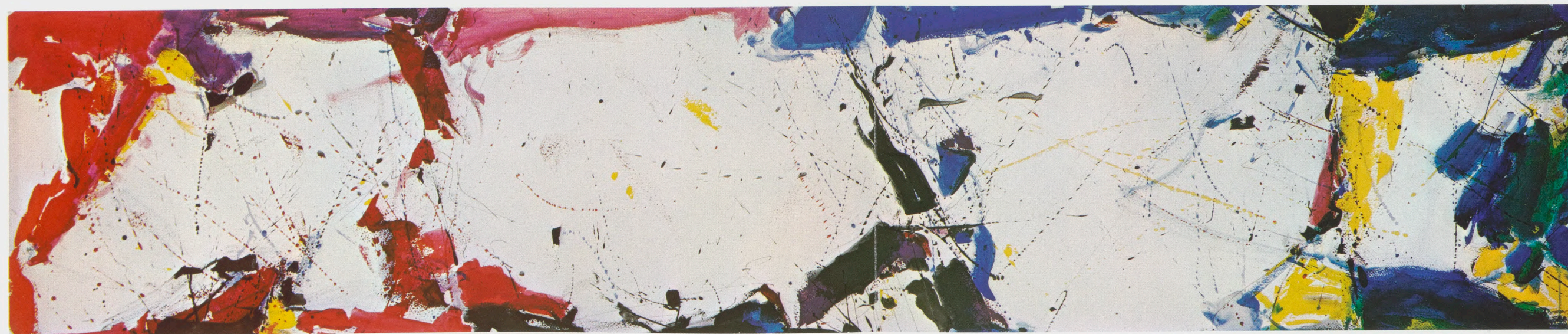


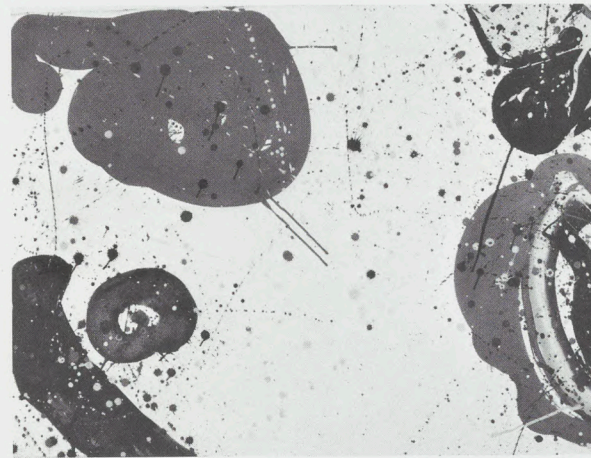
127. *Untitled*, 1964
acrylic, 27½" x 41"
The artist
128. *Bright Ring Drawing*, 1964
watercolor, 27" x 41"
André Emmerich Gallery, New York



102. *Study for Chase Mural I*, 1959
gouache, 21" x 99"
Martha Jackson Gallery, New York

103. *Study for Chase Mural II*, 1959
gouache, 20 $\frac{3}{4}$ " x 99"
Martha Jackson Gallery, New York





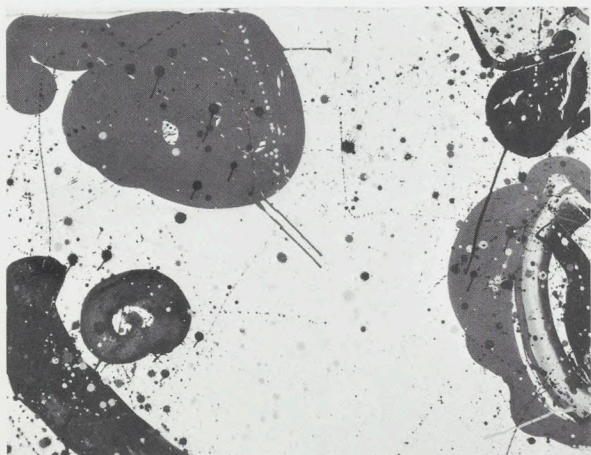
102. *Study for Chase Mural I*, 1959
gouache, 21" x 99"
Martha Jackson Gallery, New York

103. *Study for Chase Mural II*, 1959
gouache, 20 $\frac{3}{4}$ " x 99"
Martha Jackson Gallery, New York

129. *Multi-Color Gouache II*, 1964
gouache, 22" x 30"
Martha Jackson Gallery, New York

130. *Untitled*, 1965
acrylic, 27 $\frac{1}{4}$ " x 39 $\frac{3}{4}$ "
The artist

131. *Untitled*, 1965
gouache, 22 $\frac{1}{2}$ " x 30 $\frac{1}{2}$ "
Martha Jackson Gallery, New York



129. *Multi-Color Gouache II*, 1964
gouache, 22" x 30"
Martha Jackson Gallery, New York

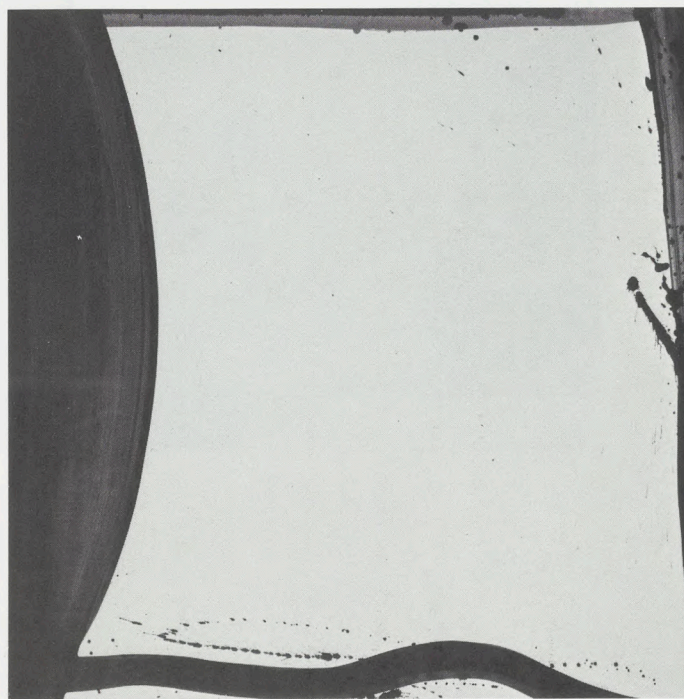
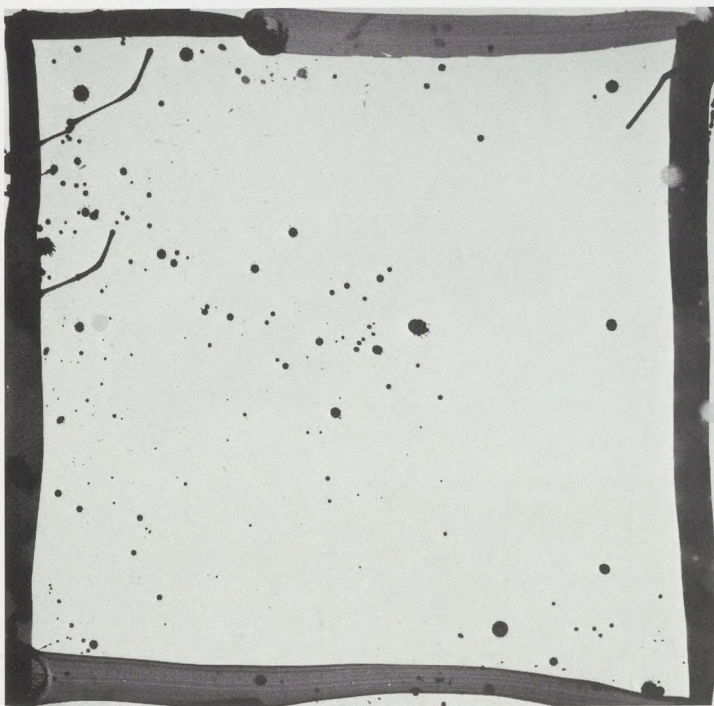
130. *Untitled*, 1965
acrylic, 27 $\frac{1}{4}$ " x 39 $\frac{3}{4}$ "
The artist

131. *Untitled*, 1965
gouache, 22 $\frac{1}{2}$ " x 30 $\frac{1}{2}$ "
Martha Jackson Gallery, New York

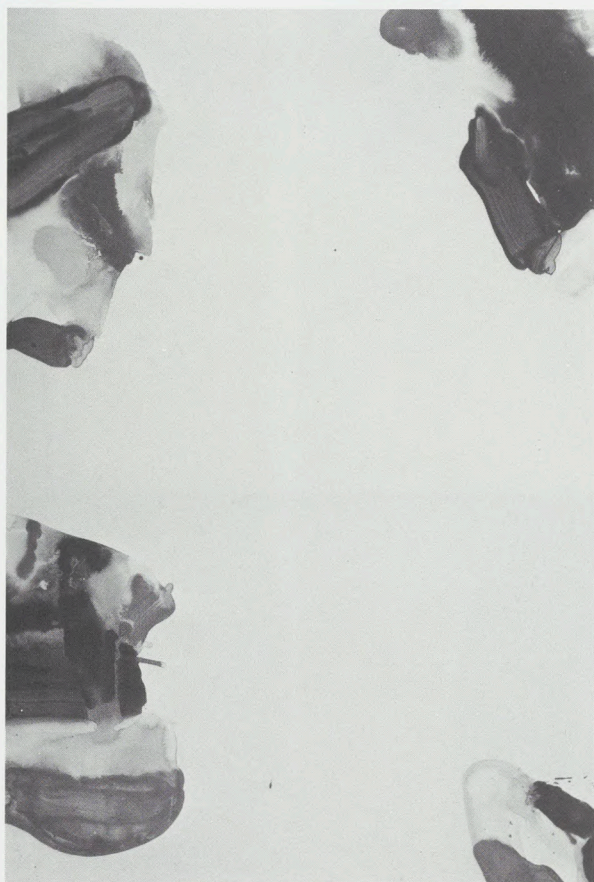


132. *Untitled*, 1965
gouache, 22¼" x 11¼"
Martha Jackson Gallery, New York

133. *Untitled* (John Bennett Series), 1967
acrylic, 22¼" x 23"
The artist



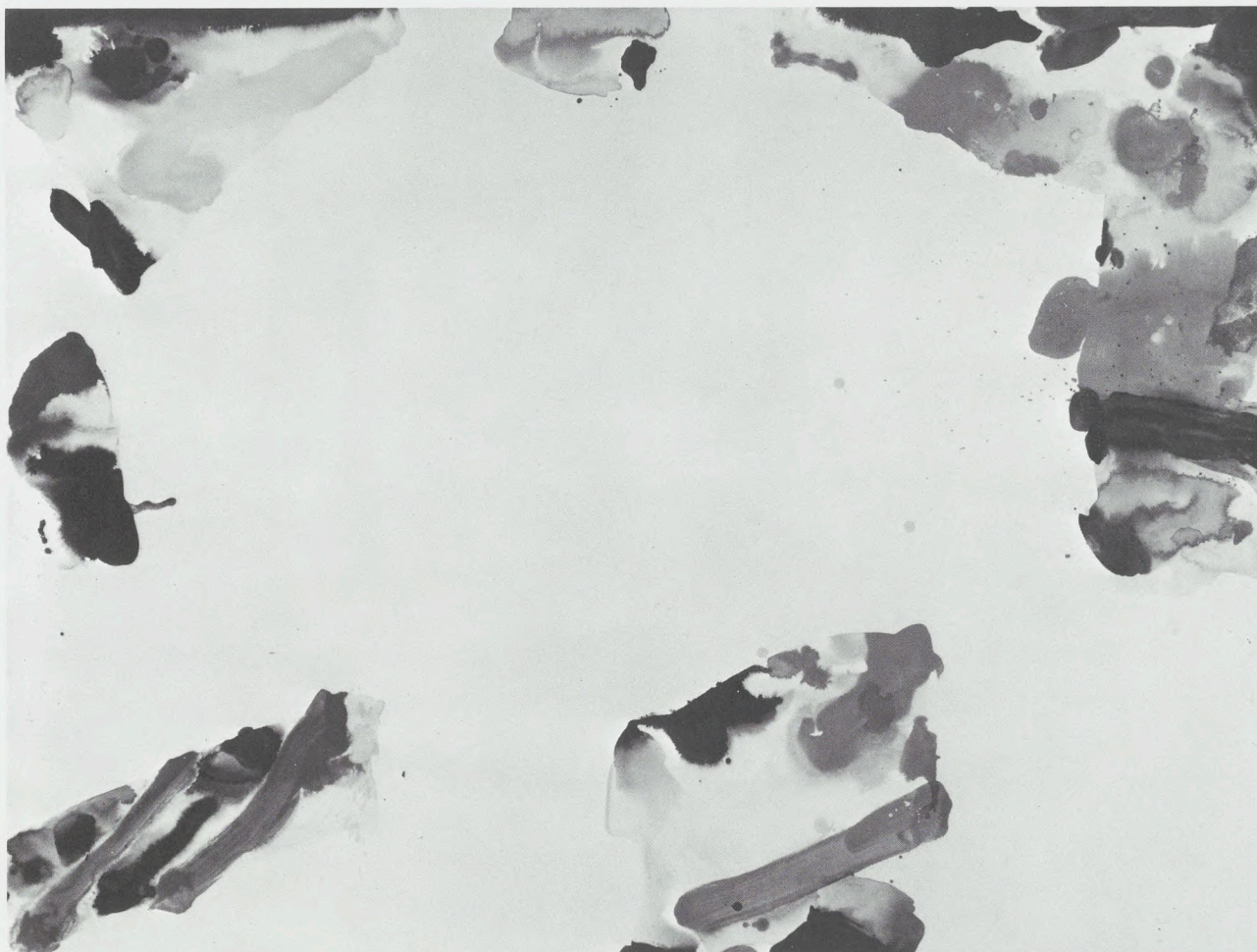
134. *Untitled* (John Bennett Series), 1967
acrylic, 20" x 19¼"
The artist



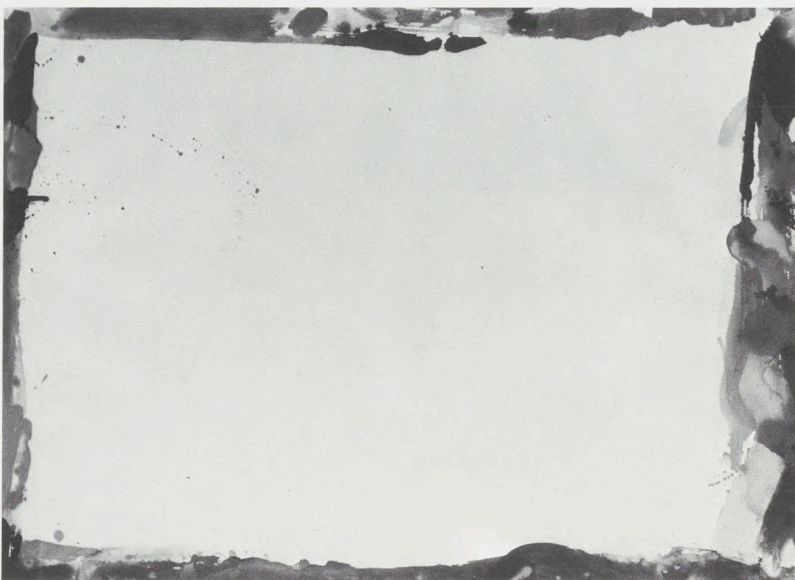
135. *Untitled*, 1968
acrylic, 40 $\frac{3}{4}$ " x 27 $\frac{1}{4}$ "
The artist



137. *69-012*, 1969
acrylic, 31" x 22"
André Emmerich Gallery, New York

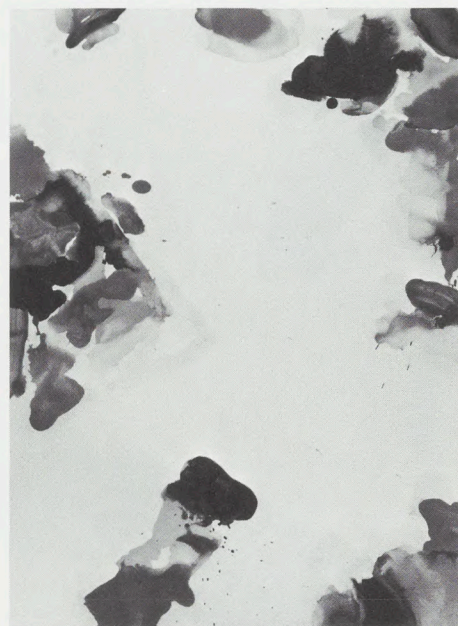


136. 69-101, 1969
acrylic, 48" x 64"
André Emmerich Gallery, New York

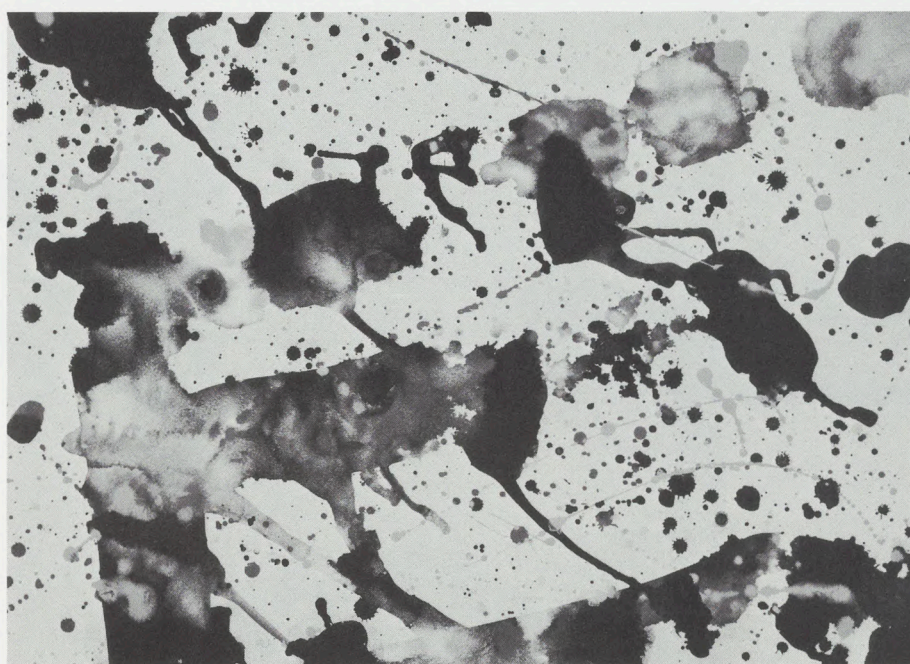


138. *Untitled*, 1969
acrylic, 30" x 25¼"
The artist

139. *Untitled*, 1969
gouache, 29½" x 41½"
Martha Jackson Gallery, New York



141. 69-017, 1969
acrylic, 28" x 20"
André Emmerich Gallery, New York

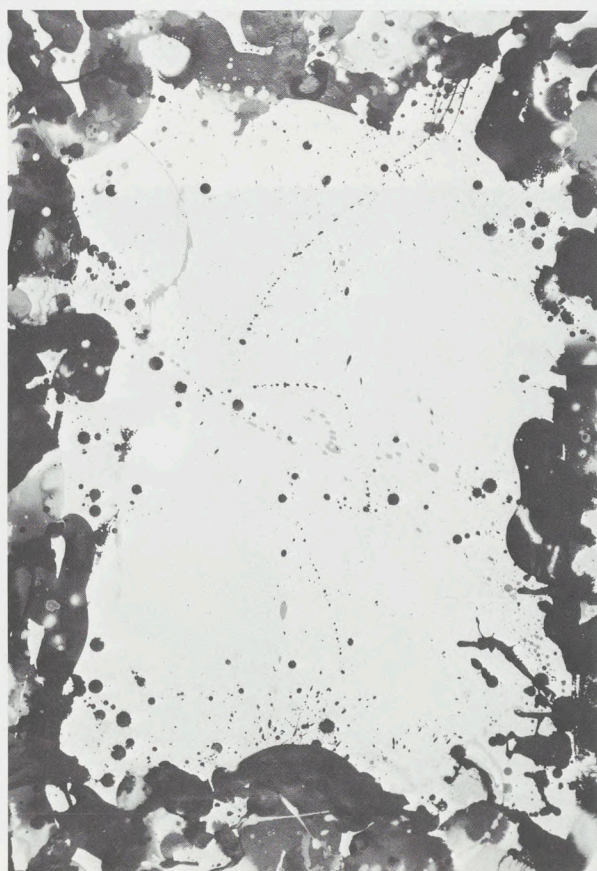


140. *Untitled*, 1969
acrylic, 29½" x 41½"
The artist

142. *Untitled*, 1969
acrylic, 14¾" x 20"
The artist

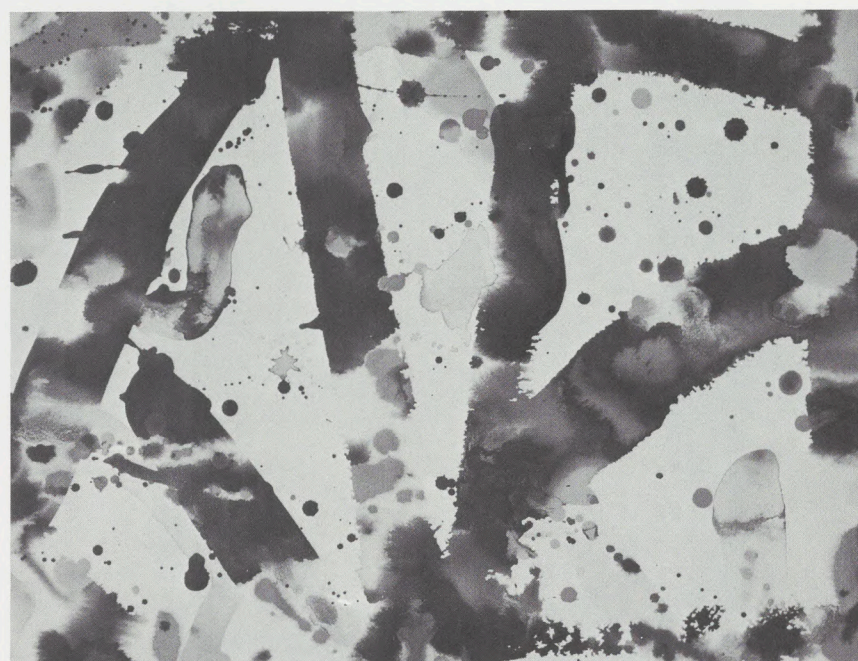
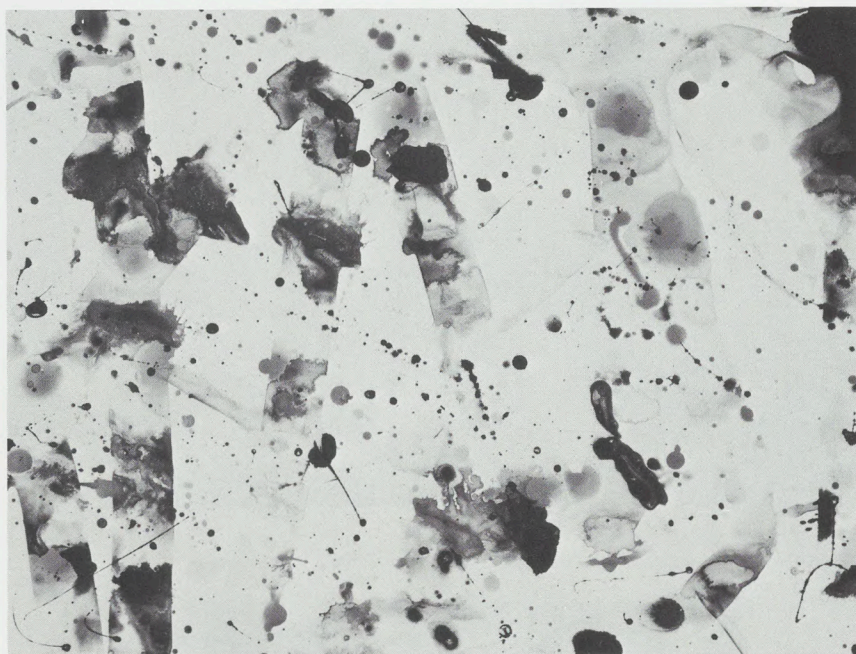


143. 70-103, 1970
acrylic, 48" x 64"
André Emmerich Gallery, New York



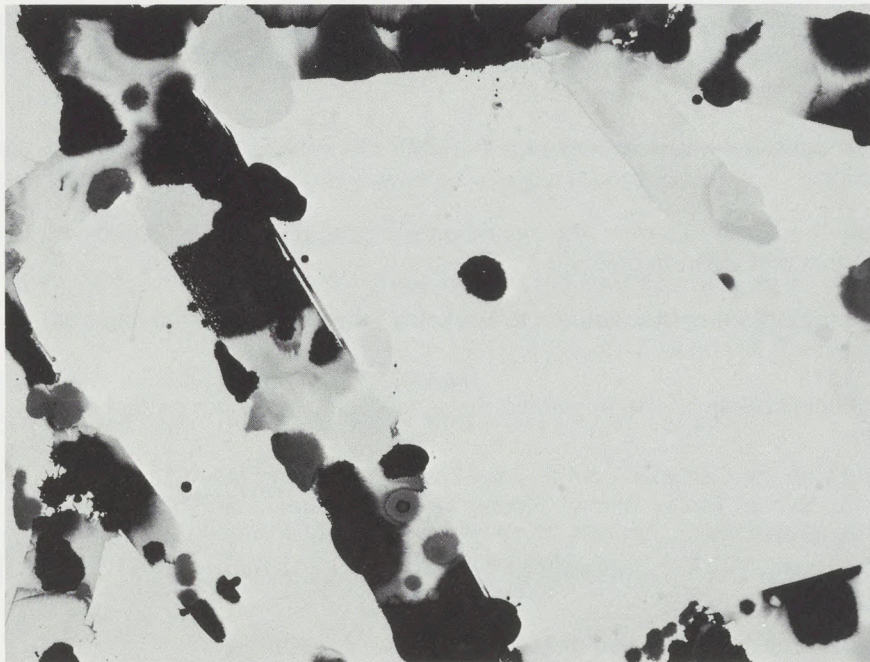
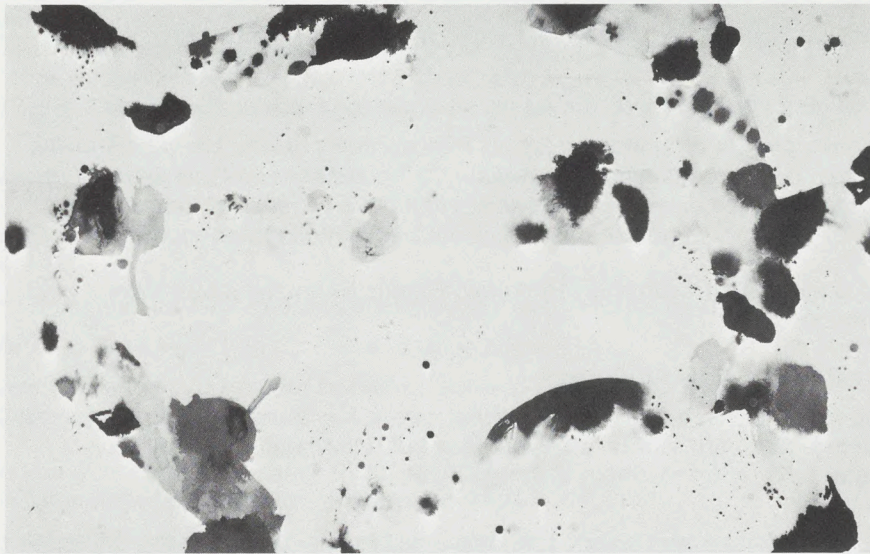
144. *Untitled*, 1970
acrylic, 27 $\frac{3}{4}$ " x 40 $\frac{1}{2}$ "
The artist

145. *Untitled*, 1970
acrylic, 40" x 27 $\frac{1}{4}$ "
The artist



146. *Untitled*, 1970
acrylic, 17 $\frac{3}{4}$ " x 23 $\frac{1}{2}$ "
The artist

147. *Untitled*, 1970
acrylic, 11 $\frac{3}{4}$ " x 15"
The artist



148. *Untitled*, 1971
acrylic, 28 $\frac{1}{4}$ " x 44"
The artist

149. *Untitled*, 1971
acrylic, 22 $\frac{1}{4}$ " x 30 $\frac{1}{4}$ "
The artist

CHRONOLOGY

Katherine Kline

"There is no conflict in my painting. The conflict is in my life. I feel trapped by gravity. I would like to fly, to soar, to float like a cloud, but I am tied down to a place. No matter where I am...it's always the same. Painting is a way out."

The artist¹

1923 Born June 25, 1923 in San Mateo, California. Father, a mathematics professor; mother, an accomplished pianist.

Early interests include music and particularly reading; little concern for visual arts.

"Francis feels that writers have greater influence on his art than do other artists. He likes Melville, Blake, Holderlin and American poetry beginning with William Carlos Williams. All this appears to add up to a taste for monumentality, lyricism and a romantic-subjective concept of the self."

Peter Selz²

1941-43 Studies at the University of California, Berkeley. Begins as botany major; later switches to psychology and medicine.

1943-45 Serves in United States Army Air Corps.

"Perhaps it was my training in the Service that taught me that nature has form and structure. It makes sense. It is a structure that only seems to be formless but underneath it is based on facts that act in a certain way."

The artist³

Suffers an injury which leads to spinal tuberculosis. Takes up painting in a Denver hospital in 1944.

"Painting became a way back to life for me. Now it is no longer this but a way of life. But those four years on my back it was life itself. I painted in order to stay alive."

The artist⁴

Shifted to a hospital in San Francisco where David Park, expressionistic figure painter and teacher at the California School of Fine Arts, comes to instruct him.

"The world he knew from the flat of his back on his hospital cot was the play of light on the ceiling, the dawn sky and sunset sky effects over the Pacific...What most interested him...was the quality of light itself...not just the play of light, but the substance of which light is made."

J. J. Sweeney⁵

1946 One watercolor, probably a landscape, included in the 66th Annual Exhibition of the San Francisco Art Association.

1947 Released from San Francisco Veterans Administration Hospital, goes to convalesce at artists' colony at Carmel. Paints first abstract painting.

1948-50 Tuberculosis considered arrested; returns to Berkeley to major in Art, studying both studio and art history. Receives B.A. and M.A. degrees.

1950 Arrives in Paris. Studies briefly at the Académie Fernand Léger where he remembers that Léger disliked his work.

Establishes close friendship with the Canadian painter Jean-Paul Riopelle and other American artists: Al Held, Shirley Jaffe, Kimber Smith, Rachel Jacobs, Norman Bluhm, Joan Mitchell, John Hultberg and Ruth Francken.

Meets Giacometti, Bram van Velde and the critics Pierre Schneider and Georges Duthuit, son-in-law of Henri Matisse.

"Paris was a beautiful basin for my ideas to settle out of solution."

The artist⁶

Exhibits one work in the Salon de Mai.

"To an extent not found in the painting of native French abstract-expressionists (Mathieu and Soulages, for example) Sam Francis' art assimilates to itself peculiarly French characteristics... a sensuous lyrical colorism which ties it closely to the Watteau to Matisse tradition of French hedonism."

Priscilla Colt⁷

1951 Spends this and following summer in Southern France near Aix-en-Provence, Cézanne's native city; admired the blue luminosity of the atmosphere.

"...what Francis' paintings remind me of, especially the latest ones, are Cézanne water-colours, in particular those of the Bibémus quarry, what with the transparent paint concentrated in rich luminous patches that begin with a sharp edge and fade away into the whiteness of the large areas of virgin canvas. They are magnified Cézanne water-colours purged of every suggestion of specific landscape, and of the specific constituents of landscape, such as rocks, trees, grass — except space and except light. They are space and light made absolute."

David Sylvester⁸

Included in a group exhibition, Galerie du Dragon, Paris.

1952 First one man exhibition of monochrome oils, some measuring ten feet long, at the Galerie du Dragon, Paris.

Included in the exhibition *Signifiants de l'Informel* organized by the critic Michel Tapié.

Madame Henri Matisse purchases an early Paris painting, a large black oil.

Brief visit to Venice to see the Biennale, discovers Byzantine culture. Feels it was first to deal successfully with the essence of light and space.

1953 His return to the use of brilliant color, after three years of virtual monochromes, coincidentally parallels Jackson Pollock's rejection of black and white.

Included in exhibition *Un Art Autre*, organized by Michel Tapié who identifies a new informal art, often called "tachisme," a European abstract-expressionism.

1954 Brief trip to California; returns to Paris via New York.

1955 Receives first museum exhibition; seven paintings included in *Tendances Actuelles*, Kunsthalle, Bern.

One-man exhibition at Galerie Rive Droite, Paris.

"Probably the most stimulating show in Paris at present is the one held by a young American, Sam Francis...A dozen large canvases reveal his evolution: smoky, muted at first and evocative of Rothko..."

Pierre Schneider⁹

On the initiative of Dorothy Miller and Alfred Barr, Jr., The Museum of Modern Art in New York acquires *Big Red* and *Black in Red*, Francis' first paintings to enter a public collection.

1956 Spends summer in Southern France at Paradou.

"I am resting in the light of the Midi...I think I will work some here as the light fills me with a feeling of possibility."

The artist¹⁰

Begins work on the triptych mural panels for the Basel Kunsthalle.

"It is like filling great sails dipped in color. This is the work I have always wanted to do."

The artist¹¹

First New York exhibition at Martha Jackson Gallery.

"Sam Francis' texture painting, scaled up to mural dimensions, issues an aesthetic challenge as does [sic] Rothko's stratified color panels...It is a kind of gargantuan Pointillism, and in terms of the nerves might be said to correspond to indirect effects of the spectrum on red and white corpuscles."

P. Tyler¹²

One-man exhibition at the Galerie Rive Droite, Paris.

Twelve oils included in *Twelve Americans* at The Museum of Modern Art, New York.

1957 From January to November travels around the world with long stop-overs in New York, Mexico, Japan.

In Tokyo paints large mural for auditorium in the Sogetsu School of the sculptor and flower arranger Sofu Teshigahara.

"Sam Francis' works are admired in Japan, and with good reason, for they had much in common with the "flung ink" (haboku) landscapes of the revered 15th century master Sesshu."

Sherman Lee¹³

Returns to Paris by way of Hong Kong, Thailand, India.

Major exhibitions at Toyoko Department Store Gallery in Tokyo and Kintetsu; Gimpel Fils, London; Klipstein & Kornfeld, Bern; Martha Jackson Gallery, New York.

Begins to paint under a pronounced influence from Oriental cultures, a style reaching its first full statement with *The Whiteness of the Whale*.

"Earlier works by Francis have seemed to me to be lovely in colour but somewhat opaque and impenetrable; but the two large oils at Tooth's trapped light and space, and the clean, firm turns of the brush, the trickles from the thin, wet paint groping through the surface like the roots of Monet's lily-pads, and the pools of lighter colour like a thinning of the clouds which presages golden shafts of sunlight, gave them a quality which makes him the Mallarmé of painters."

R. Melville¹⁴

1958 In February, finishes large triptych for the stairwell of the Kunsthalle, Basel; included there in exhibition *The New American Painting*.

Spends spring in New York, summer in Paris. In September leaves Paris for second round-the-world journey. After a month visiting Rome, Saigon, Tokyo, and California, he arrives in New York where he will spend the major part of his time until January 1960.

"Mere height does not suffice, for invisible soaring is necessary and New York embodies unhappily, this statement."

The artist¹⁵

During this year completes several major works deriving from *The Whiteness of the Whale* (e.g. *Ahab*, *Moby Dick*) whose titles are also taken from Herman Melville's novel.

"There is a large part of Ahab in me. Ahab was a man bent on self-destruction, either of himself or the whale...I am also out to destroy part of myself. I do it in the paintings."

The artist¹⁶

Major exhibitions at Galerie Alfred Schmela, Dusseldorf (one-man); Centre Culturel Américain, Paris; Brussels World's Fair; Phillips Gallery, Washington, D.C.

1959 After recuperating for six weeks in San Mateo from an operation, Francis returns to New York in February, where he spends six months working on a mural for the Park Avenue Branch of the Chase Manhattan Bank.

Major exhibitions at Klipstein & Kornfeld, Bern; Galerie Olaf Hudtwalcker, Frankfurt; Documenta II, Kassel; Sao Paulo Bienal; Martha Jackson Gallery, New York; Pasadena, San Francisco and Seattle Museums.

"Sam Francis' large paintings, with their associations of water and air, their unconfined spaces, have gained for him in Europe the reputation of a 'metaphysical' painter. What impressed Europeans was Francis' audacious leap from the concept of the four-sided surface containing its forms to the concept of the expanding surface in which nothing was contained and all flowed into infinity. The particularly large canvases and the thin flows of paint being new to European eyes were taken as the means of a transcending expression of the 'forces' of modern life."

Dore Ashton¹⁷

1960 Returns to Paris in January. Travels back and forth frequently from Paris to Bern and Tokyo.

During summer makes first lithographs at the studio of the lithographer Emil Mattieu in Zurich.

Obsession with blue appears, which has been seen to coincide with the onset of another serious illness. Begins *Blue Balls* series which will extend into 1962.

"I live in a paradise of hellish blue balls—merely floating, everything floats, everything floats—where I carry this unique mathematics of my imagination through the succession of days towards a nameless tomorrow. What a delight as if I were lighting the way with my own eyes against my will and knowing that I'd rather have paneless windows for eyes."

"So I continue to make my machines of strokes, dabs and splashes and indulge in my dialectic of eros—objectively for myself and subjectively in the eyes of the audience."

The artist¹⁸

Major exhibitions at the Kunsthalle, Bern; Moderna Museet, Stockholm; Galleria La Notizie, Turin.

1961 From February until November hospitalized in Bern for tuberculosis of the kidney. Works extensively in watercolor.

"In the hospital I was in love with things. I was a prisoner in love with the products of my

imagination. So they appeared to me as things embedded in space. The space also was a thing."
The artist¹⁹

Returns to the United States to convalesce in Santa Barbara, California.

Major exhibitions at the Galerie de Seine and Galerie Jacques Dubourg, Paris; Klipstein & Kornfeld, Bern; Minami Gallery, Tokyo; David Anderson Gallery, New York; *Arte e Contemplazione*, Palazzo Grassi, Venice; other one-man exhibitions in Dusseldorf, Rome, Vienna, London.

"Nothing could offer greater contrast to the work of Dubuffet than that of Sam Francis who shows gouaches at the Galerie de Seine... What is fascinating about Francis' purpose is precisely that he tries, often successfully, to manifest this essential deep space with as little recourse as possible to unessential, yet, one would have thought, indispensable props: a beautiful melody is played, but no musical instrument is in evidence."

Pierre Schneider²⁰

1962 Settles in Santa Monica, part of Greater Los Angeles, where he eventually buys a home once belonging to Charlie Chaplin. Continues to maintain studios in nearby Venice Beach as well as Paris, Tokyo and Bern.

"Los Angeles is the best for me for light in my work. New York light is hard, Paris light is a beautiful cerulean grey. But Los Angeles is clear and bright even in haze. I bring all my pictures here and look at them in the Los Angeles light."

The artist²¹

"By 1962 the de-emphasis of the center had been completed — an organization which proceeded Olitski's by several years."

Robert Pincus-Witten²²

Wins prize at the International Biennial Exhibition of Prints, Tokyo. One-man exhibition in Santa Barbara, California; Geneva, Frankfurt, Lausanne.

1963 From March to August in residence at Tamarind Lithography Workshop in Los Angeles, during which period he produces seventeen lithographs, his first printed in the United States. From this point, he will become increasingly concerned with lithography. Works on another series of lithographs in Zurich. Major exhibitions at Klipstein & Kornfeld, Bern; Kestner-Gesellschaft, Hannover; Martha Jackson Gallery, New York; Dunn International, New Brunswick, from which the Tate Gallery, London, acquires a major canvas.

1964 Edits and makes six lithographs for *1-Cent Life*, a book of poems and lithographs by Walasse Ting, painter and friend since Francis' earliest Paris days. The book contains a total of 68 lithographs including works by Appel, Jim Dine, Jorn, Joan Mitchell, Oldenburg, Rauschenberg, Riopelle, Rosenquist, Wesselmann as well as others.

In Kyoto makes his first sculptures, four blue and white ceramic wall pieces.

Major exhibitions at Documenta III, Kassel; Pasadena Art Museum, Pasadena, California; Minami Gallery, Tokyo; Martha Jackson Gallery, New York.

1965 In Japan works on a large standing ceramic sculpture.

Major exhibitions at Kornfeld & Klipstein, Bern; Tooth Gallery, London; Auslander Gallery, New York; Scottish National Gallery of Modern Art, Edinburgh (with Richard Diebenkorn).

"Sam Francis has spent a great deal of time in recent years in Japan... But restlessness rather than the quiet contemplative spirit of the Orient is the keynote; he is in fact taking something to the East rather than away from it."

G. Whittet²³

1966 Twelve lithographs, *Pasadena Suite*, published by the Art Alliance of the Pasadena Museum.

From September 1966 through December 1967 involved (with Edward Moses, Billy Al Bengston, Kenneth Price, Larry Bell, Ed Ruscha and other area artists) in project for an Arts Foundation in Los Angeles to provide a focal point where artists could communicate with each other and society.

Hired as consultant on ski village called Snowmass near Aspen, Colorado. His report on preliminary project is an eloquent statement about natural beauty and man's responsibility to it.

While in Japan asked by film maker to do a sky painting. Makes drawings for each of five helicopters which trail separate color streams of blue, red, magenta, yellow and white.

"I'd like to buy one of those flying platforms they've just designed. Gosh, with one of those you could hover any place you wanted, and you could make 40 foot brushstrokes."

The artist²⁴

Included in *Two Decades of American Painting*, circulated by The Museum of Modern Art through Japan, India and Australia. Other major exhibitions at Kornfeld & Klipstein, Bern; Galerie Edwin Engelberts, Geneva.

1967 Major retrospective exhibition at The Museum of Fine Arts, Houston organized by James Johnson Sweeney; it travels to the University Art Museum, Berkeley. Other important exhibitions at the San Francisco Museum of Art; Pierre Matisse Gallery, New York.

1968 From January to June in Tokyo; returns to Los Angeles via Switzerland; begins once again to work primarily in oils for the first time since 1960.

Works with group called Single Wing Turquoise Bird using projectors, slides, disks and liquids to create a patterned play of changing colored lights.

Writes article on Bonnard for a Japanese periodical which provides a revealing commentary on his own painting:

"He reminds me... that what is happening before our eyes is arrested and repeated in each little brushmark until it becomes supercharged with energy and seems to melt of its own inner energy."
The artist²⁵

Major exhibitions at Minami Gallery, Tokyo; Kunsthalle, Basel; Stedelijk Museum, Amsterdam; Galerie Jean Fournier and Centre National d'Art Contemporain, Paris; traveled to Badischer Kunstverein, Karlsruhe.

"With a sudden, quick flip Sam Francis has pulled the carpet from under our eyes. All that remains are huge canvases barely colour-stained at the edges. This delicately constrained nothingness makes an eloquent plea."
M. Peppiatt²⁶

1969 Receives honorary doctorate from the University of California, Berkeley.

Receives commission for mural from the National Gallery of Art in Berlin.

Major exhibitions at the University of Minnesota; André Emmerich Gallery, New York.

"At the edges of these works were unmistakable Francis-style brushstrokes in his typical colors. There were "interesting" spatial plays set up by these colors, but the centers of the canvases were absolutely empty — forgotten."
C. Ratcliff²⁷

1970 Exhibition of five large paintings at the Los Angeles County Museum of Art.

"In making a judgment, one is presented with two basic alternatives: 1) Francis is getting designy, product-oriented, and predictable within his own mannerisms, or 2) Francis is making it tough again, reducing and re-examining his tools. I vote for the latter."
Peter Plagens²⁸

1971 Included in 32nd Corcoran Biennial, Washington, D.C. Major exhibitions at André Emmerich Gallery, New York; Galerie Jean Fournier, Paris; Minami Gallery, Tokyo.

"Sam Francis has more exhibition coverage in Tokyo than any other Western painter. This is largely due to his occasional residence here, but also to a sensuous quality in his work that has perennially appealed to Japanese taste. A certain physical joy and elegant, hedonistic roughness can be found in one area of art that culminated in the decoration of the Momoyama period, with colored screens on gold backgrounds, or the sensuous pots with their boisterous decoration by Ogata Kenzan in early Edo."
J. Love²⁹

1972 Included in *Abstract Expressionism: the First and Second Generations in the Albright-Knox Art Gallery*, Buffalo, New York.

One-man exhibition, *Recent Paintings by Sam Francis*, Stanford University Museum of Art, Stanford, California.

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4. Ibid.
5. *Sam Francis*, Houston Museum, 1967, p. 14.
6. Quoted in Priscilla Colt, "The Painting of Sam Francis," *Art Journal*, Fall 1962, p. 1.
7. "The Painting of Sam Francis," *Art Journal*, Fall 1962, p. 1.
8. *New Statesman*, June 1, 1957.
9. *Art News*, Summer 1955, p. 74.
10. Letter to Franz Meyer, Sr., quoted in Betty Freeman, *Sam Francis, Ideas and Paintings*, unpublished mms.
11. Ibid.
12. *Art News*, February 1956, p. 50.
13. *Some Contemporary Works of Art*, Cleveland Museum, 1958, p. [16].
14. *Architectural Review*, April 1957, p. 269.
15. Letter to Franz Meyer, Sr., quoted in Betty Freeman, *Sam Francis, Ideas and Paintings*, unpublished mms.
16. Quoted in Betty Freeman, *Sam Francis, Ideas and Paintings*, unpublished mms.
17. *Arts and Architecture*, February 1959, p. 31.
18. From letter dated 1962, Yoshiaki Tono, *Sam Francis*, Tokyo, title page.
19. Quoted in Betty Freeman, *Sam Francis, Ideas and Paintings*, unpublished mms.
20. *Art News*, February 1961, p. 50.
21. Quoted in Betty Freeman, *Sam Francis, Ideas and Paintings*, unpublished mms.
22. *Artforum*, December 1969, p. 67.
23. *Studio International*, August 1965, p. 80.
24. *Time*, January 16, 1956, p. 72.
25. Quoted in Betty Freeman, *Sam Francis, Ideas and Paintings*, unpublished mms.
26. *Art International*, February 1969, p. 55.
27. *Art International*, January 1970, p. 95.
28. *Artforum*, February 1970, p. 78.
29. *Art International*, May 1971, p. 43.

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- J(eanne) S(iegel), "Reviews and Previews/Sam Francis," *Art News*, vol. 70, no. 4, Summer 1971, p. 13.

EXHIBITIONS

One-Man

- 1952 Galerie du Dragon, Paris.
- 1955 Galerie Rive Droite, Paris.
- 1956 Galerie Rive Droite, Paris; Martha Jackson Gallery, New York.
- 1957 Gimpel Fils Ltd., London; Klipstein and Kornfeld, Bern; Martha Jackson Gallery, New York; Toyoko Department Store Gallery, Tokyo and Kintetsu, Japan.
- 1958 Galerie Schmela, Düsseldorf; Martha Jackson Gallery, New York, Centre Culturel Américain, Paris.
- 1959 Klipstein and Kornfeld, Bern; San Francisco Museum of Art; Galerie Olaf Hudtwalcker, Frankfurt; Martha Jackson Gallery, New York; Zoe Dusanne Gallery, Seattle; Kunstverein, Düsseldorf; Pasadena Art Museum (traveled to: San Francisco Museum of Art and Seattle Art Museum).
- 1960 Kunsthalle, Bern (traveled to: Moderna Museet, Stockholm); David Anderson Gallery, New York; Galleria La Notizie, Turin.
- 1961 David Anderson Gallery, New York; Galerie de Seine, Paris; Klipstein and Kornfeld, Bern; Grabowski Gallery, London; Galleria Il Segno, Rome; Galerie Jacques Dubourg, Paris; Minami Gallery, Tokyo; Klipstein and Kornfeld, Bern; Gres Gallery, Chicago; Galerie Alfred Schmela, Düsseldorf; Gallery St. Stephan, Vienna.
- 1962 Galerie D. Benador, Geneva; Galerie Edwin Engelberts, Geneva; Esther Bear Gallery, Santa Barbara; Galerie Olaf Hudtwalcker, Frankfurt; Galerie Pauli, Lausanne; Galerie Brusberg, Hannover.
- 1963 Kornfeld and Klipstein, Bern; Kestner-Gesellschaft, Hannover; Galerie Anderson-Mayer, Paris; Martha Jackson Gallery, New York.
- 1964 Galerie Ernst Hauswedell, Baden-Baden; Martha Jackson Gallery, New York; Minami Gallery, Tokyo; Pasadena Art Museum.
- 1965 Kornfeld and Klipstein, Bern; Auslander Gallery, New York; Württembergischer Kunstverein, Stuttgart; Arthur Tooth and Sons, Ltd., London; Galerie Ricke, Kassel.
- 1966 Kornfeld and Klipstein, Bern; California State College, Fullerton; Minami Gallery, Tokyo.
- 1966-67 Galerie Edwin Engelberts, Geneva; Pasadena Art Museum.
- 1967 Dom Galerie, Cologne; Pierre Matisse Gallery, New York; The Museum of Fine Arts, Houston (traveled to: University Art Museum, Berkeley); San Francisco Museum of Art (traveled to: UCLA Art Galleries, Dickson Art Center, Los Angeles); Skupina Československých Umělců Orafiků-Hollar, Prague.
- 1968 Martha Jackson Gallery, New York; Kunsthalle, Basel; Kornfeld and Klipstein, Bern; Minami Gallery, Tokyo; Badischer Kunstverein, Karlsruhe; Stedelijk Museum, Amsterdam; Tokyo Central Gallery.
- 1968-69 Centre National d'Art Contemporain, Paris; Galerie DuBac, Paris.
- 1969 University Gallery, University of Minnesota, Minneapolis; André Emmerich Gallery, New York.
- 1969-70 Felix Landau Gallery, Los Angeles.
- 1970 Los Angeles County Museum of Art, Los Angeles; Martha Jackson Gallery, New York; Minami Gallery, Tokyo; Nicholas Wilder Gallery, Los Angeles.
- 1971 André Emmerich Gallery, New York.
- 1972 Stanford University Museum of Art, Stanford, California.

Group

- 1946 Museum of Fine Arts, San Francisco, *66th Annual Exhibition of the San Francisco Art Association*.
- 1950 Musée d'Art Moderne de la Ville de Paris, *VI^e Salon de Mai*.
- 1951 Galerie du Dragon, Paris.
- 1952 Studio Paul Facchetti, Paris, *Signifiants de l'informel*; San Francisco Museum of Art, *16th Annual Drawing and Painting Exhibition*.
- 1953 Studio Paul Facchetti, Paris, *Un art autre*; Institute of Contemporary Arts, London, *Opposing Forces*.
- 1954 Galleria di Spazio, Rome, *Caratteri della pittura d'oggi*; Galerie Rive Droite, Paris; Galerie Arnaud, Paris.
- 1955 Kunsthalle, Bern, *Tendances actuelles 3*; Museum of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania, *The 1955 Pittsburgh International Exhibition of Painting and Sculpture*; Galleria di Spazio, Rome; Galleria Samlaren, Stockholm; San Francisco Museum of Art, *Art in the 20th Century*.
- 1956 Kunsthalle, Basel, *Japanische Kalligraphie und Westliche Zeichen*; The Museum of Modern Art, New York, *12 Americans*; Kunstverein, Iserlohn, Westfalen, Germany, *Junge Amerikanische Kunst*; Institute of Contemporary Art, Houston; Corcoran Gallery, Washington, D.C.; Walker Art Center, Minneapolis, *Expressionism 1900-1955*.
- 1956-57 Arts Council Gallery, Cambridge, England, *New Trends in Painting* (traveled to: City Art Gallery, York; Walker Art Gallery, Liverpool; Hatton Gallery, Newcastle).
- 1957 Arthur Tooth and Sons, Ltd., London, *The Exploration of Paint*; Museum Kröller-Müller, Otterlo, The Netherlands, *Verzameling Urvater*; Galerie Creuze, Paris, *50 Ans de Peinture Abstraite*.
- 1957-58 Albright Art Gallery, Buffalo, *Contemporary Art — Acquisitions 1954-1957*.
- 1958 Palais International des Beaux-Arts, Brussels, *50 Ans d'art moderne* (Universelle et Internationale de Bruxelles); Phillips Memorial Gallery, Washington, D.C.; De Cordova Museum, Lincoln, Massachusetts, *A Decade in Review*; Cleveland Museum of Art, *Some Contemporary Works of Art*; Centre Culturel Américain, Paris, *Sam Francis, Kimber Smith, and Shirley Jaffe*; Stedelijk Museum, Amsterdam, *Jong Amerika Schildert*; Art Gallery, Nottingham,

- England, *Abstract Impressionism*; Kunsthalle, Basel, *Neue Amerikanische Malerei*; Whitney Museum of American Art, New York, *The Museum and Its Friends*; Deutsches Klingenmuseum, Solingen, Germany, *Neue Malerei in Frankreich*; The Solomon R. Guggenheim Museum, New York, *Selections*.
- 1958-59 Museum of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania, *The 1958 Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture*; The Museum of Modern Art, New York, *The New American Painting* (traveled to: Kunsthalle, Basel; Galleria Civica d'Arte Moderna, Milan, Italy; Museo Nacional de Arte Contemporanea, Madrid; Hochschule für Bildende Künste, Berlin; Stedelijk Museum, Amsterdam; Palais des Beaux-Arts, Brussels; Musée National d'Art Moderne de la Ville de Paris, Paris; Tate Gallery, London; organized under the auspices of the International Council, The Museum of Modern Art, New York); The Brooklyn Museum, New York, *20th Biennial International Watercolor Exhibition*.
- 1959 Museum Fredericianum, Kassel, Germany, *Documenta II*; Museu de arte moderna, São Paulo, Brazil, *V Bienal*; Baltimore Museum of Art, Baltimore, *Museum Directors' Choice*; North Carolina Museum of Art, Raleigh, *North Carolina Artists Exhibition with 15 Invited Works*; Arthur Tooth and Sons, Ltd., London, *Actualites*; Städtisches Museum, Leverkusen, Germany, *Kunstsammler an Rhein und Ruhr*; Kunstmuseum, St. Gallen, Switzerland, *Neue Amerikanische Malerei*; Palazzo Graneri, Turin, *Arte Nuova*; Galleria dell'Ariete, Milan, *20 Quadri*; Galerie Paul Facchetti, Paris, *10 Ans d'activité*; New York Art Foundation, Rome, *Moments of Vision*; Museum National d'Art Moderne, Paris, *L'Ecole de Paris dans les collections Belges*; Stedelijk Museum, Amsterdam, *50 Jaar Verkenning*; The Solomon R. Guggenheim Museum, New York, *Inaugural Selection*; Künstlerhaus, Vienna, *Junge Maler der Gegenwart*.
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- 1960 Walker Art Center, Minneapolis, *60 American Painters 1960*; San Francisco Museum of Art, *Modern Masters in West Coast Collections*; Rollins College, Winterpark, Florida; De Cordova Museum, Lincoln, Massachusetts, *McGinnis Collection*; University of Michigan Museum of Art, Ann Arbor, *Images at Mid-Century*; The Museum of Modern Art, New York, *Acquisitions*; University of Kentucky Art Gallery, Lexington, *Graphics 1959*; Dayton Art Institute, *Some Friends Revisited*; Silkeborg Museum, Silkeborg, Denmark, *New York Internationale Kunst*; Arthur Tooth and Sons, Ltd., London, *Recent Developments in Painting*; Städtische Galerie und Lenbachgalerie, Munich, *Neue Malerie*; Stedelijk van Abbemuseum, Eindhoven, The Netherlands, *Jonge Kunst*; State University of Iowa, Iowa City, *Main Currents of Contemporary American Painting*.
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- 1961-63 Göteborgs Konstmuseum, Göteborg, Sweden, *Verzameling Sonja Henie-Niels Onstad* (traveled to: Moderna Museet, Stockholm; Württembergischer Kunstverein, Stuttgart; Tate Gallery, London; Haags Gemeentemuseum, The Hague).
- 1962 The Art Institute of Chicago, *Some Directions in Contemporary Painting and Sculpture, 65th Annual American Exhibition*; Hessisches Landesmuseum, Darmstadt, Germany, *Abstrakte Amerikanische Malerei*; Seattle World's Fair, *Art Since 1950*; National Museum of Modern Art, Tokyo, *3rd International Biennial Exhibition of Prints* (traveled to: Municipal Museum of Art, Osaka); Kunstverein, Cologne and Haus am Waldsee, Berlin, *Gegenwart*; Gimpel Fils Ltd., London, *A Selection of East Coast and West Coast American Painters*; Institute of Contemporary Art, Boston, *Selections from the Dana Collection*; University of Virginia, Charlottesville, *Exhibition of Modern Art*; Seattle Art Museum, *Edward Gallagher III Memorial Collection*; The Solomon R. Guggenheim Museum, New York, *Selections VI*; Seattle Art Museum, *Eugene Fuller Memorial Collection*; Gimpel Fils Ltd., London, *Collectors Choice XI*; Galleria La Medusa, Rome, *Tendenze Contemporanee*; Whitney Museum of American Art, *Contemporary*

- American Painting*; Martha Jackson Gallery, New York, *Selections 1934-1961, American Artists*; Torri Palatine, Turin, *Artisti Americani*; Galerie d'Art Moderne, Basel; Marlborough Gallery, London, *Aspects of Twentieth Century Art*; M. Knoedler & Co., New York, *Paintings from the J. H. Hirshhorn Foundation Collection*. Galerie Charles Lienhard, Zurich, *Accrochage*; Haus der Stadt, Kunstsammlung, Bonn, *Kunst des 20 Jahrhunderts*; Arthur Tooth & Sons, Ltd., London, *Recent Developments in Painting V*; Museum des 20. Jahrhunderts, Vienna, *Kunst von 1900 bis heute*; Musée de l'Athénée, Geneva, *60 Ans de Peinture Française*; Klipstein and Kornfeld, Bern, *Oeuvres lithographiées et gravés*.
- 1962-63 Gimpel and Hanover, Zurich, *Francis, Vieira da Silva, Vasarely*.
- 1963 Beaverbrook Art Gallery, Fredericton, New Brunswick, Canada, *Dunn International*; Musée de la Ville de Paris, *Realités Nouvelles*; Palazzo Grassi, Venice, *Vision e Colore*; Sidney Janis Gallery, New York, *Eleven Abstract Expressionist Painters*; Städtisches Museum, Leverkusen, Germany, *Kunstbesitz der Stadt Leverkusen*; Galerie Charles Lienhard, Zurich; Kunsthalle Recklinghausen, Germany, *Gesammelt im Ruhrgebiet*; Galerie Suzanne Bollag, Zurich, *Contrastes V*; National College of Art, Dublin, *Irish Exhibition of Living Art*; University of Illinois, Urbana, *Contemporary American Painting and Sculpture*; Tate Gallery, London, *Private Views*; Galerie Berggruen, Paris, *Gravures Originales Contemporaines*; Musée Cantonal des Beaux-Arts, Lausanne; Steinerhaus, Frankfurt, *Moderne Malerei*; Château de Rohan, Strasbourg, France, *Grande Aventure de l'Art du XX^e Siècle*; Galerie Richentor, Basel; Galleria del Deposito, Genoa; Rodman Hall Arts Center, St. Catharines, Ontario, Canada, *Contemporary Painting from the Permanent Collection of the Albright-Knox Art Gallery*.
- 1963-64 Whitney Museum of American Art, New York, *Annual Exhibition of Contemporary American Painting*.
- 1964 Knoll International, Amsterdam, *Honderd Amerikaanse Grafieken*; Galerie A. Pauli, Lausanne, *Tendances Contemporaines*; Museum Fredericianum, Kassel, Germany, *Documenta III*; Tate Gallery, London, *Painting and Sculpture of a Decade 1954-1964*; Los Angeles County Museum of Art, Los Angeles, *Post-Painterly Abstraction*; Kunsthalle, Basel, *International Painting Since 1950*; Kunsthalle, Basel, *La Peau de l'Ours*; The Solomon R. Guggenheim Museum, New York, *American Drawings*; Flint Institute of Art, Flint, Michigan, *The Coming of Color*; Overbeck-Gesellschaft, Lübeck, Germany, *Moderne europäische Graphik*; Galerie Handschin, Basel, *Perspektiven*; Galerie Bernhard, Solothurn, Switzerland, *Amerikanische Malerei*; Palazzo Strozzi, Florence, *Arte Contemporanea*; Atheneum, Helsinki, Finland; Moderna Museet, Stockholm, *Önskemuseet*; American Art Gallery, Copenhagen, Denmark, *Sam Francis and Hans Hofmann*; Arthur Tooth & Sons, Ltd., London, *Color, Form and Texture*; Kunsthalle, Basel, *Bilan International: Malerei seit 1950*; Galerie d'Art Moderne, Basel, *Synthèse*; Kestner-Gesellschaft, Hannover, Germany, *Ausgewählte Graphik*; Marlborough Gallery, London, *Aspects of 20th Century Art*; Kunsthalle Recklinghausen, Germany; Redfern Gallery, London, *Summer Exhibition*; Whitney Museum of American Art, New York, *The Friends Collection*; University of Indiana, Bloomington, *American Painting 1900-1960*; Kunstverein, Cologne, *Kunst des 20 Jahrhunderts*; Musée de l'Athénée, Geneva, *De Manet à Picasso*; Sidney Janis Gallery, New York, *Three Generations*; XXXII Biennial di Venezia, Venice.
- 1964-65 Galerie Grosshennig, Düsseldorf, *Meisterwerke*.
- 1965 Scottish National Gallery of Modern Art, Edinburgh, *Sam Francis, Richard Diebenkorn: Two American Painters, Abstract and Figurative*; Württembergischer Kunstverein, Stuttgart; The Arkansas Art Center, Little Rock, *Seven Americans*; Kunstverein, Wuppertal, Germany, *Kunst der Gegenwart*; The Solomon R. Guggenheim Museum, New York, *Collection of The Solomon R. Guggenheim Museum*; Castelnuovo, Ascona, Switzerland, *Kleine Meisterwerke Grosse Künstler*; Galerie Berggruen, Paris, *Maitres-Graveurs Contemporains*; Gimpel Fils Ltd., London, *Collectors Choice XIII*; Otis Art Institute, Los Angeles, *Tamarind Lithography Workshop*; Kunstverein, Hannover, Germany, *126 Frühjahrs Ausstellung*; Kunstverein, Glarus, Switzerland, *Neue Internationale Kunst*; Museum of Art, Ann Arbor, Michigan, *100 Contemporary American Drawings*; Redfern Gallery, London, *45th Summer Exhibition*; Galerie Ricke, Kassel, Germany; Schloss Jägerhof, Düsseldorf, *Malerei des 20. Jahrhunderts*; Moderna Museet, Stockholm, *Inner and Outer Space*.
- 1966 Whitney Museum of American Art, New York, *Art of the United States 1670-1966*; Minami Gallery, Tokyo, *Color and Space*; Galerie Renée Ziegler, Zurich, *Druckgraphik von Arp bis Vasarely*; The Museum of Modern Art, New York, *Two Decades of American Painting*; Cornell College, Mount Vernon, New York, *Hinkhouse Collection*; Musée des Augustins, Toulouse, France, *USA: Art Vivant*; Robert Elkon Gallery, New York; Fondation Maeght, St. Paul-de-Vence, France, *Dix ans d'art vivant*; Galerie Beyeler, Basel, *Aspekte 1944-1965*; Redfern Gallery, London, *Summer Exhibition*; Galerie Grosshennig, Düsseldorf, *Meisterwerke*; Kunsthau von der Bank, Frankfurt, *Jubiläums Ausstellung*; The Museum of Modern Art, New York, *Contemporary Painters and Sculptors as Printmakers*; General Electric Institute, Montevideo, Uruguay, *Grabados de Pintores y Esculturas Contemporaneos*; Galleria Lorenzelli, Bergamo, Italy, *Stile e Grido*.

- 1966-67 The National Museum of Modern Art, Tokyo, *Two Decades of American Painting*, toured the Orient, India, and Australia.
- 1967 Mathildenhöhe, Darmstadt, Germany, *2 Internationale der Zeichnung*; Lytton Center of the Visual Arts, Los Angeles, *California Art Festival*; Sidney Janis Gallery, New York, *Two Generations: Picasso to Pollock*; Moderna Museet, Stockholm, *The Peggy Guggenheim Collection*; Heidelberger Kunstverein, Heidelberg, Germany, *Unbegrenzt — Malerei des Auslandes*; Dayton Art Institute, Dayton, Ohio, *The A. Haswell Family Collection*; Rose Art Museum, Brandeis University, Waltham, Massachusetts, *Exchange Exhibition*; Kunsthalle, Neurenberg, Germany, *Licht Bewegung Farbe*; Institute of Arts, Detroit, Michigan, *Color for Image*; Staatliche Kunstsammlungen, Kassel, Germany, *Sammlung Walter Bareiss*; Pierre Matisse Gallery, New York, *Selections*; Lalit Kala Gallery, New Delhi, *Two Decades of American Painting*; Moderna Galerija, Ljubljana, Yugoslavia, *VII Internationale de Gravure*; Kunstverein, Hamburg, Germany, *Vom Bauhaus bis zur Gegenwart* (traveled to: Kunstverein, Frankfurt; Kölnischen Kunstverein, Cologne); Kunsthalle, Cologne, *Kunstmarkt Köln*; Museum Städtische Kunstsammlung, Bonn, Germany, *Neuerwerbungen 1962-1967*; Galerie Brusberg, Hannover, Germany, *Brusberg Berichte*; National Museum of Modern Art, Tokyo, *Graphic Arts USA*; Kunsthalle, Düsseldorf, *20 Jahrhundert, Nordrhein-Westfalen Privatbesitz*.
- 1967-68 Galerie Beyeler, Basel, *Petits Formats*; Galerie Müller, Stuttgart, *Kontraste*.
- 1968 Kunsthalle, Cologne, *Ars Multiplicata*; Museum der Stadt, Ulm, Germany, *Studio F*; Palais de Congrès, St. Jean-de-Monts, France, *Art Abstrait*; Maeght Foundation, St. Paul-de-Vence, France, *l'Art Vivant 1965-1968*; Overbeck-Gesellschaft, Lübeck, Germany, *Kleine Dokumenta (Kunst nach 1950)*; National Gallery of Art, Washington, D.C., *Paintings from the Albright-Knox Art Gallery*; Staatsgalerie, Stuttgart, Germany, *Neue Meister*.
- 1968-69 City Art Gallery, Bradford, England, *British International Print Biennial*; The Brooklyn Museum, New York, *16th National Print Exhibition (1947-1968)*.
- 1969 Municipal Gallery, Los Angeles, *The Film and Modern Art*; The Solomon R. Guggenheim Museum, New York, *Works from The Peggy Guggenheim Foundation*; Galerie L. Monet, Geneva, *American Abstract Expressionism and Pop Art*; Kunsthalle, Cologne, *Kunstmarkt Köln*; Galerie Anne Abels, Cologne, *Jubiläums Katalog (1919-1969)*; Kunsthalle, Bremen, Germany, *Kunst aus unserer Zeit*; Museo Nacional de Bellas Artes, Buenos Aires, *109 obras de Albright-Knox Art Gallery*; Washington University Gallery of Art, St. Louis, *Modernist Painting*.
- 1969-70 Pasadena Art Museum, Pasadena, West Coast 1945-1969 (traveled to: City Art Museum of St. Louis, St. Louis; Art Gallery of Ontario, Toronto, Ontario, Canada; Fort Worth Art Center, Fort Worth); Whitney Museum of American Art, New York, *Contemporary American Painting*; Pasadena Art Museum, Pasadena, *Painting in New York 1944-69*.
- 1970 Waddington Gallery, London, *Works on Paper*; Albright-Knox Art Gallery, Buffalo, *Color and Field* (traveled to: Dayton Art Institute, Dayton and the Cleveland Museum of Art, Cleveland).
- 1971 Galerie Jean Fournier, Paris, *S. Francis et J. Bishop*; Corcoran Gallery of Art, Washington, D.C., *32nd Corcoran Biennial*; Stanford University Museum of Art, Stanford, California, *A Decade in the West / Painting, Sculpture and Graphics from the Anderson Collection* (traveled to: Santa Barbara Museum of Art, Santa Barbara).
- 1972 Albright-Knox Art Gallery, Buffalo, *Abstract Expressionism: the First and Second Generations in the Albright-Knox Art Gallery*.

PUBLIC COLLECTIONS

Albright-Knox Art Gallery, Buffalo, New York
Art Gallery of Ontario, Toronto, Canada
Dallas Museum of Fine Arts, Dallas, Texas
Folkwang Museum, Essen, Germany
Fort Worth Art Center Museum, Fort Worth, Texas
The Solomon R. Guggenheim Museum, New York
Joseph H. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Idemitsu Art Gallery, Tokyo, Japan
Kestner-Gesellschaft, Hannover, Germany
Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany
Los Angeles County Museum of Art, Los Angeles, California
Louisiana Museum, Humlebaek, Denmark
Moderna Museet, Stockholm, Sweden
The Montreal Museum of Fine Arts, Montreal, Canada
Musée D'Art Moderne, Paris, France
Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania
The Museum of Modern Art, New York
The National Museum of Western Art, Tokyo, Japan
National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
Nationalgalerie, West Berlin, Germany
National Gallery of Art, Washington, D.C.
Nelson Gallery & Atkins Museum, Kansas City, Missouri
Offentliche Kunstsammlung, Basel, Switzerland
Ohara Museum, Okayama, Japan
Pasadena Museum of Art, Pasadena, California
Phillips Collection, Washington, D.C.
St. Louis Art Museum, St. Louis, Missouri
San Francisco Museum of Art, San Francisco, California
Santa Barbara Museum of Art, Santa Barbara, California
Seattle Museum of Art, Seattle, Washington
Staatsgalerie, Stuttgart, Germany
Stedelijk Museum, Amsterdam, The Netherlands
Stedelijk van Abbemuseum, Eindhoven, The Netherlands
Tate Gallery, London, England
Ulster Museum, Belfast, Northern Ireland
University Art Museum, Berkeley, California
Washington University Art Gallery, St. Louis, Missouri
Whitney Museum of American Art, New York
Yale University Art Gallery, New Haven, Connecticut

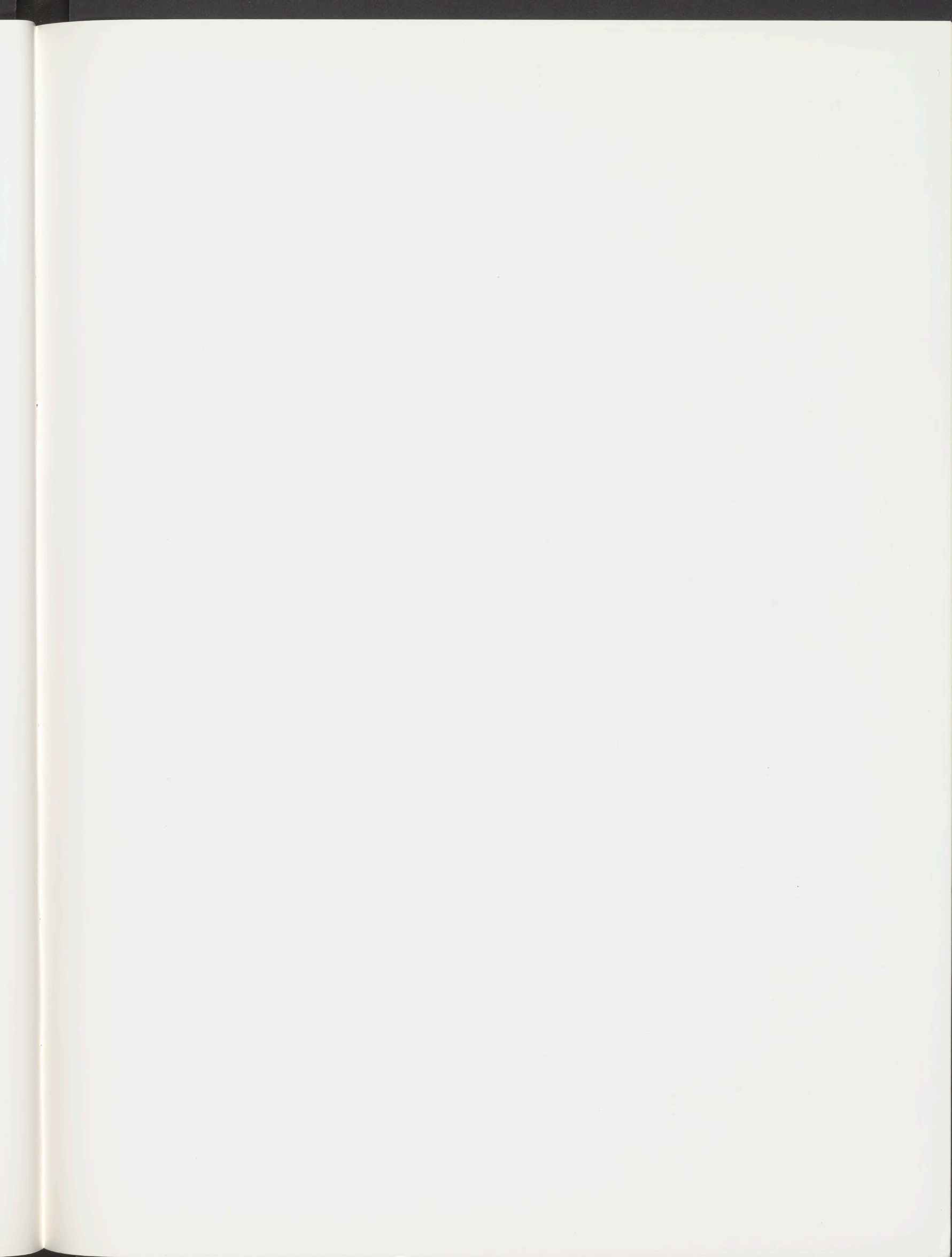
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Minami Gallery, Tokyo, Japan

NOTES



1875



ESSAYISTS:

Dr. Franz Meyer is the Director of the Kunstmuseum in Basel, Switzerland. One of the first European critics and art historians to appreciate and support Sam Francis, he has organized several exhibitions of Francis' work and has written extensively on him.

Dr. Wieland Schmied, Director of the Kestner-Gesellschaft, Hannover, Germany, has written several articles on Francis and organized an important exhibition of his work in 1963.

Robert T. Buck, Jr. is the Assistant Director of the Albright-Knox Art Gallery, Buffalo, New York.

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